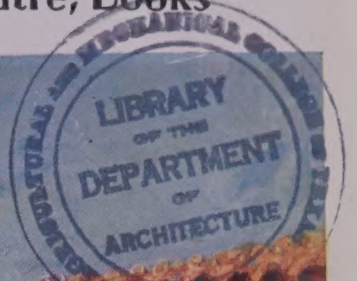


# Arts & Decoration

Architècture, Decoration, Antiques, Gardens, Travel, Theatre, Books



Stucco House in California

From a Painting by Willard H. Bond, Jr.

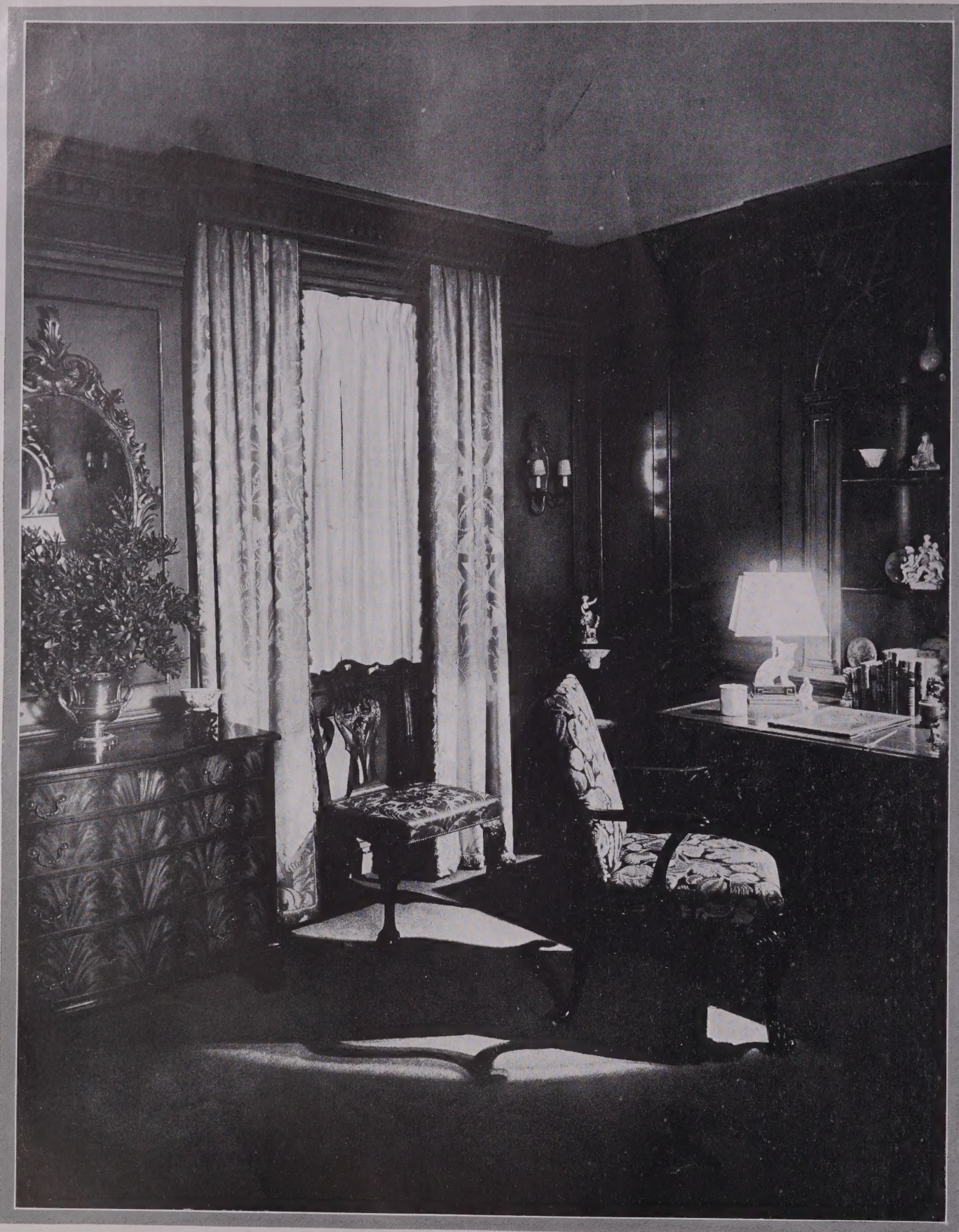
OCTOBER, 1931

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*Harry Meyers Co.*

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# Still another Tribute to JACQUES BODART, Inc.

*JB*

*You are cordially invited to our Madison Avenue showrooms. Purchases may be made through your decorator or dealer.*



*I*N planning the new and finer Waldorf-Astoria, which has just opened its doors, the management decided to include in the twin towers, with their glorious prospect, suites done in the exquisite manner of the French 18th century. ✿ The possibilities of both Europe and America were investigated carefully by the representatives of The Waldorf-Astoria, with the desire to have utter purity of style, artistic merit and durability from the standpoint of construction. ✿ It was realized, further, that to retain its true character, French furniture must be *made in France*. ✿ Hence after exhaustive study Jacques Bodart was chosen as truly able to adapt a highly individualized artistry to present-day American living conditions. ✿ Its Jacques Bodart furnishings accordingly enable The Waldorf-Astoria to offer in these suites the charming atmosphere of the home of the connoisseur. ✿ ✿ ✿ ✿

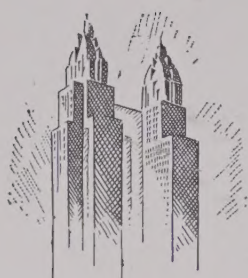
*Jacques Bodart, Inc.*  
RUBY S. CHAPMAN, Pres.  
ANTIQUES & REPRODUCTIONS

New York: 385 Madison Avenue

Los Angeles: 5514 Wilshire Blvd.

In Paris: 11, Rue Payenne





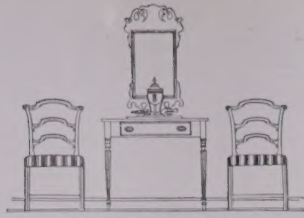
This is a camera study of a living room in one of the tower suites, with furniture in the French 18th century manner by Jacques Bodart, Inc. The carpet, in a specially-woven toast color, is Mohawk Chenille.



*The* WALDORF-ASTORIA  
 opens its doors . . . Here, amid a luxury of appointments and a mellowing tradition, living is transformed from a practical business into a fine and an immensely satisfying art. • An important contributing factor is, of course, the Mohawk Chenille carpetings which are laid in many of the most prominent spaces — notably in the French period suites in the twin towers, in the Park Avenue foyers, dining rooms and lounges.

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*Rugs & Carpets*





## *The Imprints of Four Great 18<sup>th</sup> Century Designers . . . In One Dining Room*

The charm of this room lies in the harmonizing of the immortal types created by Duncan Phyfe, Heppelwhite, Sheraton and Chippendale. Elements of all four are ingeniously blended into a dining group which is distinctive for its feeling of graciousness and hospitality. Although Solid Honduras Mahogany is used throughout, production economies have made it possible to price this group somewhat lower than Kittinger workmanship generally commands.

It is one of the newest in our collection of over 700 distinctive pieces . . . all of which are authentic period reproductions or skillful adaptations in either Solid American Walnut, Solid Honduras Mahogany or Solid Oak. A folder describing this group, the "Mount Vernon", may be had at any of our Showrooms, located in New York at 385 Madison Ave., in Buffalo at factory, North Elmwood Ave., in Chicago at 433 East Erie St., and in Los Angeles at factory, 1500 S. Goodrich Blvd. . . or by addressing Kittinger Company, 1900 Elmwood Avenue, Buffalo, N. Y. It is yours for the asking!

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*Distinctive Furniture*





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### AGAINST OAK AND WALNUT

The ruddy gleam of copper against oak and walnut—what a warm rich grouping of tones one finds in this modern suite for a bedroom.

Each piece is shaped and turned in the exquisite clean outlines of modernity . . . each piece is designed with an eye to personal comfort at no sacrifice of beauty. As in all DYNAMIQUE, it is furniture that has grown out of modern living.

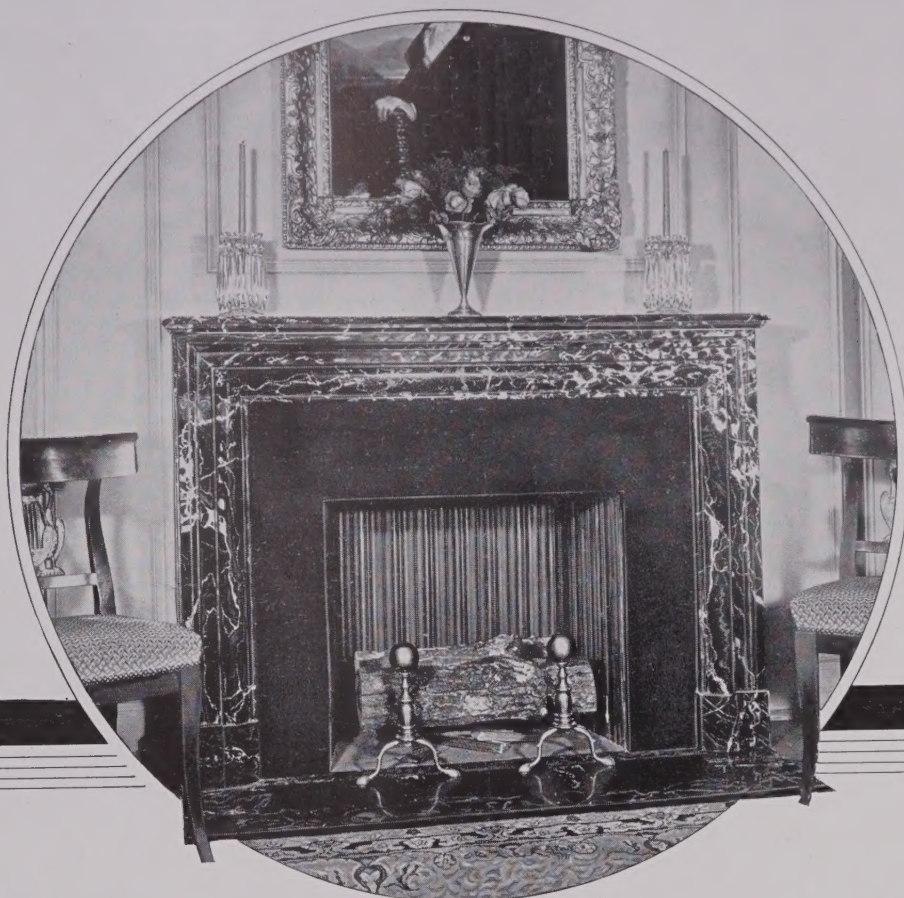
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GRAND RAPIDS, . . MICHIGAN  
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DYNAMIQUE  
CREATIONS

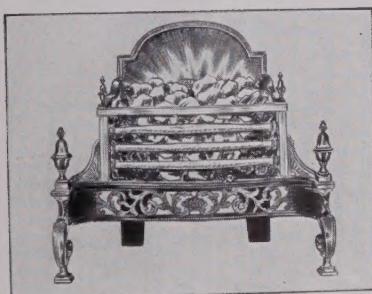




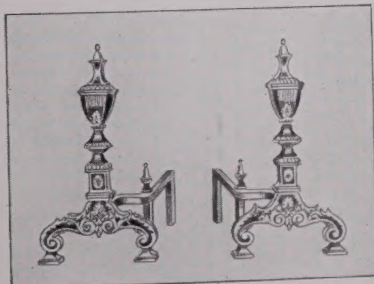
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Silver . . . . . \$285



Jackson Andirons of Adam design, beautifully finished in Antique Gold and Jet . . . . . \$155

IF YOU seek to add charm and distinction to your home Jackson Mantels and Fireplace Fixtures will delight you. They are products of a firm which for more than 100 years has specialized in the importation and creation of appointments for the hearth. The Wm. H. Jackson Company imports rare antique Chimney Pieces and authentic reproductions of Period Mantels from England, France and Italy . . . Duplicates many of these models in Cretan Stone (a product of exclusive Jackson manufacture) . . . Designs and produces in their own foundries Andirons, Grates and many other Fireplace Fixtures styled in accordance with the various decorative Periods and made from the finest materials. Compare these Mantels and Fireplace Fixtures with those from other sources. You will find that their quality and beauty is unrivalled! And you could be given no more convincing evidence that Jackson products offer you sound value than the growth, standing and reputation of this century-old House. Jackson Mantels, Fireplace Fixtures and other decorative accessories for fine homes may be purchased at the Jackson Galleries or at the well-known establishments listed at the right.

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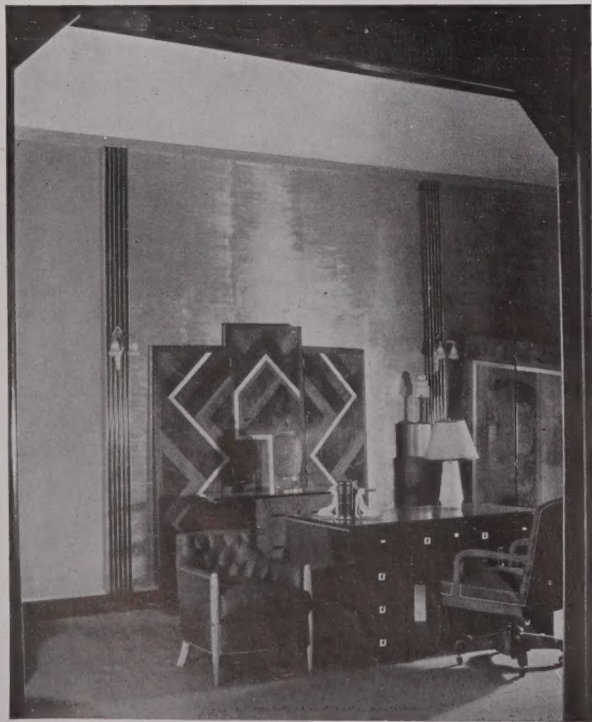
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Objects of Art*

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Augmented by the acquisition of many new models, the Bristol Collection this Fall constitutes the largest and most diversified display in its history. Antiques, authentic reproductions, marble mantels, tapestries, and other decorative accessories are available in wide

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**BRISTOL**



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Manufacturers of  
Reproductions



variety and in all periods, priced in accordance with the prevailing trend at the lowest level in a decade. Decorators, dealers, architects and their clients interested in the selection of the finer interior appointments are invited to view this great exhibit. . . .

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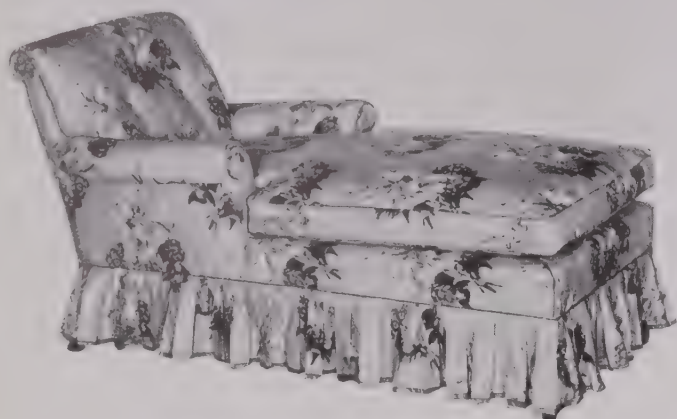


# Company





## DECORATIONS OF DISTINCTION



### A Chaise Longue That's Long on Comfort

It isn't often that so much comfort is built into a piece of furniture as we have with Chaise Longue No. 1407, illustrated above. To gain this superlative ease, down pillows are attached to the back and also to the arms; of course, the loose seat cushion is also filled with down. Decorators and dealers are invited to send for photographs and prices.

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SOFAS - DIVANS  
LOVE SEATS  
DAY BEDS



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No Charge for Delivery to Any Point in the United States

### From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY

DECORATIVE, yet useful, are the many things to be found at The Closet Shop which, as its name suggests, also supplies the daintiest of fittings for every kind of closet. The bathroom, as well, is equipped here, with all its essentials. Among these, the new, pastel-colored silk shower curtains, repeating the painted decoration of the walls and toilet bottles, are particularly lovely, especially those in white.

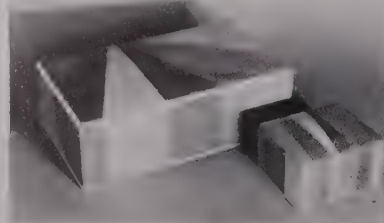
Mrs. Herzog, of this shop, in undertaking the complete furnishing and decoration of a house, has acquired several unusual tables—one in mahogany having a removable center tray, divided into compartments with spaces for flower pots at the extended ends of the table top. Another, kidney shaped, is made to fit over a single bed or couch, for writing or breakfast, and decorated to match the colorings of the room, or with flowers.

An oblong tray, but different from the average smoker's tray, is of burl walnut divided into compartments for matches, cigarettes, cigars, a cigarette case and a space to hold a cocktail glass on a small crystal plate.

FRENCH furniture of the Louis 14th, 15th and 16th periods and intriguing new fabrics of exclusive design are personally selected abroad by Elsie de Wolfe

for her interior furnishings here, ordered through her New York showrooms. In these Miss De Wolfe fa-

Cigarette boxes covered in smooth finish shagreen (shark skin), in harmonizing colored stripes. Courtesy C. W. Davenport, 366 5th Ave., N. Y. C.



Folding glass tea table with wrought iron frame. English china tea set with pink, green and cream colorings complete for two persons. Courtesy The Closet Shop, 780 Mad. Ave., N.Y.C.

vors "tonalité neutre" or neutral tones, like beige and brown or the variation of a single color, such as white deepening into cream and

then to pale yellow. She also freely introduces mirrors into her decorative scheme, as in those painted under the glass, used for panels, as well as complete mirror glass mantels, tables, appliqués and desks.

In curtainings, plain organdies and checked and plaid silks share the popularity of damasks and taffetas, according to their adaptation. In her modern treatment, Miss de Wolfe sponsors zebra toile and a restrained use of silvered and marbled effects. For country houses generally, however, she prefers effective hand blocked linens or glazed chintz.

SHAGREEN, a leather resembling parchment but with a granular effect, and used as a decorative covering for small objects, such as jewel boxes, by the ancient Egyptians and Chinese, was originally made from the skins of horses and asses into which seeds



# DECORATIONS OF DISTINCTION

had been pressed or trodden.

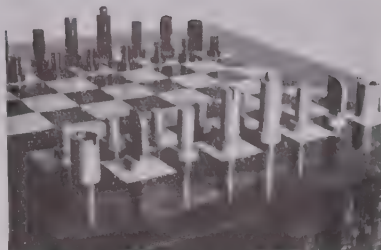
After many attempts to copy shagreen of ancient times, none too successfully, modern shagreen has at last been made possible through the efforts and supervision of Mrs. C. W. Davenport, by using the skins of sharks caught in the China Seas that have peculiarly developed scales. These almost naturally give the coveted granular effect and by a method perfected by skilled leather craftsmen in Vienna are dyed in rich colors, but with a mellow beauty suggesting age. They have also created a new, smooth shagreen, although the granular pattern still remains.

Mrs. Davenport's collection of shagreen covered articles include cigarette lighters, boxes and cases; humidors, match boxes, clock cases, bookends, pads, etc., reasonably priced.

**M O D - E R N** art, as expressed in ornamental objects, combine in an interesting collection at the S. P. R. Galleries, recently renovated and changed.

Among their latest importations, a tea set made of unbreakable wood pulp and having the rich, deep red of lacquer as well as its texture, is notable, also the work of Marian Stoll, in her wool pictures, more appropriately described as "paintings in wool", as they are

Copy of original Franklin stove of about 1820. Brass knobs, rosettes and Colonial andirons. Courtesy Edwin Jackson, Inc., 175 E. 60th St., N. Y. C.



Set of ebony and birch chess men with all characters executed in a simplified and direct manner. Courtesy S. P. R. Galleries, 40 E. 49th St., N. Y. C.

executed with the same technique and feeling of movement, as though done with a brush.

German glass in attractive beaker shapes and tall vases for flowers, deeply etched in modern feather and leaf motifs is outstanding in interest as is the chess set illustrated, a simple direct interpretation of the conventional.

**W O O D** paneling of special design in period treatment for the home or place of business, of the finest workmanship, is executed by Charles Koster, Inc., to special order.

In their work the choice of design ranges from the Jacobean and Georgian to the Early American interior and in oak, walnut, or Norwegian knotty pine, as desired. Private bars are also featured, either as a complete unit, that may be placed anywhere in a room or, if preferred, built into an alcove or closet with the customary mahogany counter, brass rail and accompanying cupboards, and shelves for glasses and bottles.

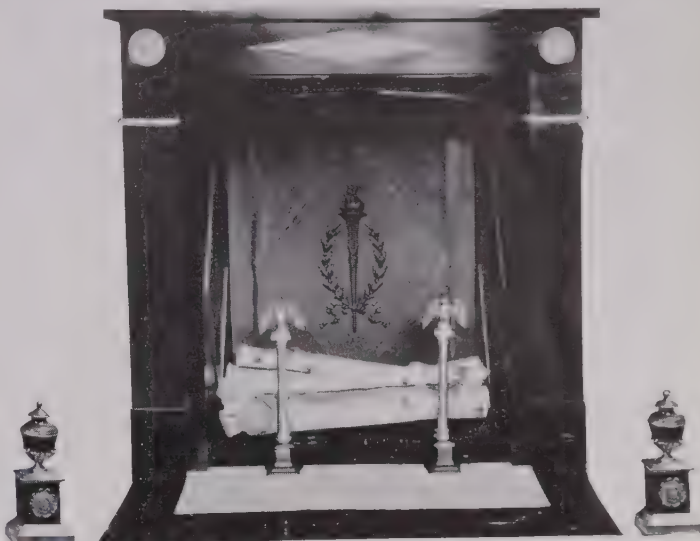
bean and Georgian to the Early American interior and in oak, walnut, or Norwegian knotty pine, as desired. Private bars are also featured, either as a complete unit, that may be placed anywhere in a room or, if preferred, built into an alcove or closet with the customary mahogany counter, brass rail and accompanying cupboards, and shelves for glasses and bottles.

**FIREPLACE** equipment, complete in all its features, from the mantel itself, to hob grates, andirons, firetools and log holders is to be found in Edwin Jackson's new showrooms, in originals and reproductions at reasonable prices.

Among the mantels displayed, one in black marbled wood, of small size, with simple, applied characteristic ornament in ivory, intended for a Directoire room, is

## MANTELS / FIREPLACE EQUIPMENT

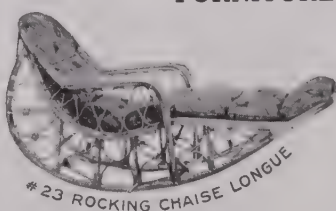
A collection of antique and authentic reproductions, of mantels and fireplace fittings may be seen in our showroom. We also have mantels of modern design. We will be pleased to consult with you, your architect or interior decorator.



A mantel of Empire derivation marbled black and white. This mantel harmonizes with Biedermeier, Empire and modern furniture . . . Price \$75. The gold and black andirons (sold separately) are good examples of this period.

**Edwin Jackson Incorporated . .**  
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**ROOKWOOD POTTERY**  
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## DECORATIONS OF DISTINCTION

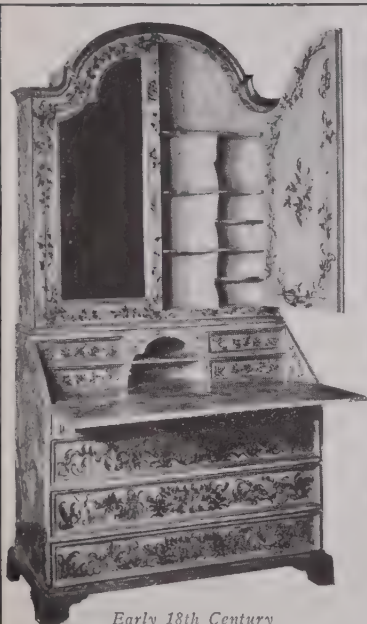
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One of the unusual linen closets designed by The Closet Shop—cleverly planned, charmingly decorated. Individual closets may be designed to your own requirements and taste. We welcome inquiry.

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MRS. GEORGE HERZOG

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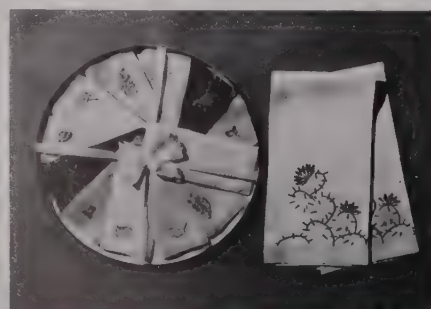


Modern table decoration of black, marbleized wooden blocks ornamented with white porcelain birds, by Maurice Dufrene. Courtesy Rena Rosenthal, 520 Mad. Ave., N.Y.C.

particularly appealing. With this is a pair of black and gold Empire andirons, recently imported. Franklin stoves also form an important part of the stock, here. Many of these are early examples, others, copies of originals, such as the one illustrated. As a means of heating they are not only attractive to look at but can be connected wherever there is a good chimney, with or without a mantel, to give the effect of an open fire in a real hearth.

THE modern note in decorative art is exploited exclusively in the various accessories imported by Rena Rosenthal, in which simple, geometrical form notably prevails, this season. Particularly is this true of the metal work, which heretofore was somewhat grotesque in subject, likewise the pottery and glass, brought from abroad.

As the latest acquisition in ceramics, the black and white vases and bowls, or even plain black, show a distinctly African influence. This combines well with the furniture finished in black, mounted with nickel or chromium. Mrs. Rosenthal has also become the American representative of the Vienna Augarten Porcelain Manufactory, celebrated for its horse subjects, such as those of the famous Spanish riding school, also, dog ornaments and tea sets, of extreme delicacy and distinctive shapes.



Green and yellow linen guest towels with embroidered cactus. Vari-colored handkerchief linen cocktail napkins showing wild animals. From Mosse, 750 5th Ave., N.Y.C.

LIGHTING fixtures, both overhead and side lights, sold at retail or wholesale, offer a comprehensive selection at G. E. Walter, Inc., in exclusive designs of appropriate period types.

Floor lamps, in models much sought by the decorators, are also available together with side brackets especially designed to order such as those intended for a Biedermeier, English Regency, Georgian or Directoire setting. The side fixtures, for a paneled room mounted with elaborate wood carvings, are unusually fine.

Duretta work, a patented fire-proof composition used for making imitation woodwork, such as beams, columns, mantels, panels, etc., is another active phase of their manufacture as is imitation stone for mantels and general inside trim carried out in period design.

LINENS for the table and varied household use at Mosse's show



Pewter finish reflector fixture with brass and etched globes with double hand wrought iron bracket of English design. Courtesy G. E. Walter, Inc., 425 E. 53rd St., N. Y. C.

many recently acquired novelties, at this time, such as the amusing animal cocktail napkins on this page, in handkerchief linen, in assorted colors embroidered with lions, tigers, elephants and other wild animals. The green and yellow cambric linen plain bordered guest towels, embroidered with flowering cactus, are equally attractive and unusual, also the pastel colored finger tip towels, fringed in a serated pattern. Bath towels, likewise, stress plain colors, this season with subdued borders.

One of the newer breakfast tray sets is of fine, natural Italian linen with a vari-colored fringed edge, showing a basket of flowers, bird or peasant motif in cross stitch. This is most inexpensive. There are also other selections in breakfast sets in which color and gayety prevail in flower motifs.

The general tendency, however, of linens for formal use, is toward extreme simplicity with white once more a popular choice. In fact, a dinner cloth just being shown, in two

One of many chimney pieces in our large collection of period mantels in different colors of marble.

**De Olde  
Mantel Shoppe**

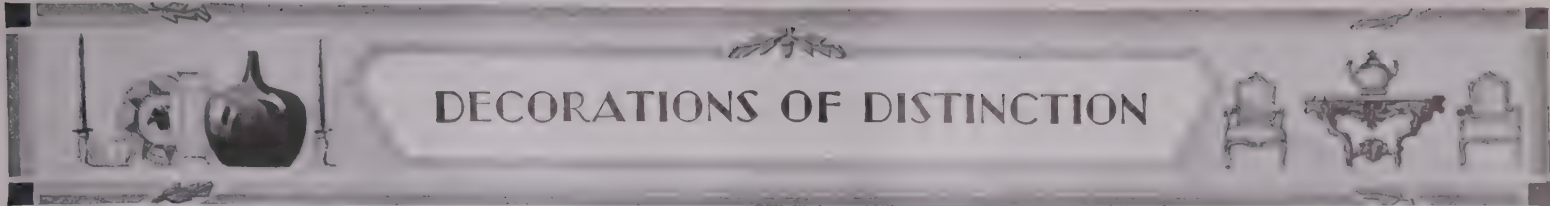
(SOUTHARD CO.)

251-253 East 33rd Street

New York City

Refer to this page when shopping





toned creamy rayon and linen, is one of the loveliest of the stock of modernistic design.

**KITCHEN** equipment, hand decorated, including the smallest detail, is to be had at the Kitchenette Art Shop, in any preferred color. How much this has done toward relieving the monotony of so prosaic an occupation is attested by the popularity with which these charming hand painted kitchen articles for every use have been received.

Among the newer appointments should be mentioned the cruet set of twelve glass containers for spices, fitting into a long, narrow, painted metal frame. This may be conveniently placed at the back of the kitchen cabinet or dresser, to be near at hand for ready use. The vegetable bin with two shelves behind two perforated doors, and covered top compartment, is another convenience.



Green and gold hand woven Italian brocatelle, of XVIIIth century design. Width 44". Courtesy Seeley, Scalamandre Co., Inc., 660 Mad. Ave., N. Y. C.

Curtains of various kinds suitable for the kitchen are also made here, some in figured dimity edged with colored rick rack, others trimmed with narrow lace or made of colored materials. Aprons and distinctive towels are likewise provided.

The entire decoration of the bathroom, as well, is undertaken by this shop including the painting of the walls, shelves, furniture, hampers and toilet bottles. The shower curtains in pastel shades made of a chemically treated plain or moire silk, with embroidered monograms, are unusually smart. As a painted bedroom fixture, the decorated electric light with two outlets—one for a bulb, the other for a hot water bag or curling iron, to be clamped on the bed, is a distinct innovation. This is only one of many bedroom accessories.



Painted blue bed tray with pink roses; child's waste basket in blue and white and night set with pink hollyhocks. Other flower motifs may be ordered. Courtesy The Kitchenette Art Shop, 425 Mad. Ave., N. Y. C.

**UPHOLSTERY** and curtain fabrics woven on hand looms in Italy for Seeley, Scalamandre Co., Inc., are available here through the decorators, in silk damasks, velvets, brocades and brocatelles, in famous period designs.

So carefully are these fabrics made that each individual pattern is reserved for the succeeding generations of the family who have woven that design continuously for years, in order that the finished product may show the same even handling, throughout. Only the finest dyes are used and silk from selected Italian silkworms. The brocatelle, illustrated, is indicative of the beauty obtained by this process of weaving on hand looms.

**FURNITURE** in which the English periods are featured is manufactured by the Bristol Co., for the decorators and high class departments in stores where furniture is sold.

Here, also, is to be found the originals from which many of the reproductions have been copied, especially in the smaller pieces, such as hanging shelves, Canterbury, drum and book tables and occasional mahogany tables with galleries. Chairs copied from the original Chippendale pieces, that accompany three and four part pedestal dining tables, are to be had in sets of eight and more, as well as the antique. With them old Chippendale and Queen Anne mirrors vie in interest, with the perfection of their original beauty, and carved pine consoles, of the Georgian period.

As a new interpretation of painted bedroom furniture, complete sets combined and inlaid with satinwood are shown in Louis XVth and Adam designs—some with marble top dressers, others with satinwood. Overstuffed furniture comprises another important part of this comprehensive stock.

**COMPLETE** house decoration, in which tap rooms and playrooms have become a specialty,



**THIS** beautifully bound Rand McNally world atlas (14 1/4" x 11 3/4") is an ideal gift for the collector of rare books. It is bound in genuine Florentine leather and is Hand Gold Toolled. Available in brown, tan, red or green. In the connoisseur's library it is a constant joy.

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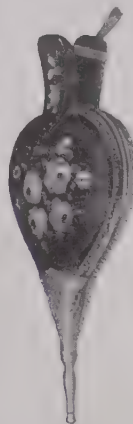
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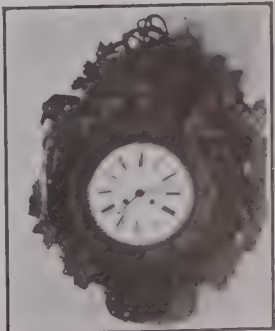


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Reproduction of XVIIIth century mahogany wig stand with two drawers and porcelain ivy bowl fitting into wig rack. Courtesy Bristol & Co., Inc., 319 E. 62nd St., N. Y. C.

represent the activities of Ruth Woodruff, in her more recent work.

As a notable example of her tap rooms, Mrs. Woodruff, in a country house of one of her clients, reclaimed a part of the basement laundry as a setting. Here she introduced rough plaster walls and a stone floor really made of plaster, yet set in random, irregular blocks toned brown, black, green and red, to simulate stone.

The hangings consisted of striped rep in the colors of the floor, and a false fireplace was provided with electric logs to suggest a crackling fire. Beside this were placed deep seated green leather armchairs and two half circle console tables, along the wall, that could be converted into a card table of ample size. At one end, an oak bar was built to correspond with the woodwork and furniture. The lighting fixtures were of wrought iron.

In another tap room, installed in a private apartment of the new Waldorf, Mrs. Woodruff has used pine paneling above which overlapping bottle labels form the wall decoration on either side of a completely appointed bar. This can be conveniently reversed, at any time, and the paneling used for the wall finish of a small library.



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The hand-wrought period hardware that has been so graphically



Italian Louis XVth marble top commode; old Chelsea group and antique Dutch silver, glass lined flower pot holders. Regence gilt mirror. Courtesy Ruth Woodruff, 870 Madison Ave., N. Y. C.

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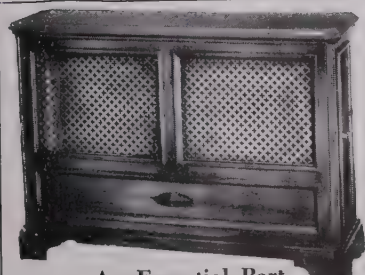
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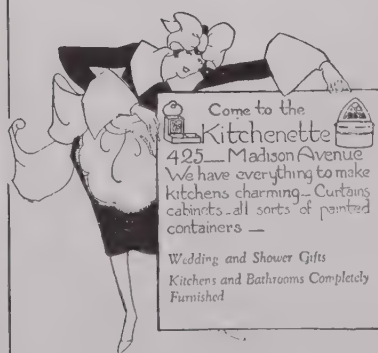
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VOL. XXXV, NO. 6

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where burning Sappho  
loved and sang...The still  
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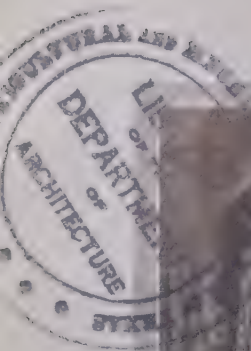


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The Garden Portico of the Country Home of  
William Mather, Esq., at Cleveland, Ohio

Charles A. Platt, Architect

**T**HE monumental dignity of the 18th Century, with its simple, classic proportions, is reflected in the two-storied portico overlooking the garden on three sides and Lake Erie in the distance



# Arts & Decoration

## Colonial Homes of Great Dignity

The Country Homes Designed by Charles A. Platt Possess the  
Classic Beauty of Fine 18th Century English Architecture.

An Interview by John Taylor Boyd, Jr.

Sixteenth of a Series of Articles Entitled, "The  
Country House as the American Architect Sees It"

**T**HIS series could not be complete unless it contained an interview with Mr. Charles A. Platt, the dean of country house architecture in the United States. As the designer of large estates in the formal style, for over forty years Mr. Platt has profoundly influenced the course of our domestic architecture.

Mr. Platt's country houses have splendid breadth and scale, a simplicity and a vigor of execution that is rarely found in modern renderings in the spirit of the Eighteenth Century. In designing a country home, Mr. Platt carries his original conception into every detail of house, gardens and of furniture and decorations, with a perfection, and with a sure sense of harmony that has long been the despair of his profession. It is not surprising, therefore, that "The Monograph of the Work of Charles A. Platt," published in 1913, holds an indispensable place in the library of every country house architect.

The monograph contains an illuminating introduction, written by the well-known critic, Royal Cortissoz. He himself was an active worker in that pioneer period of modern American architecture of the eighties and nineties; one of that stalwart group of architects, painters and sculptors—like McKim, Chase and St. Gaudens. Mr. Cortissoz refers justly to that period as the 'eclectic' period; and he points out that his contemporaries viewed eclecticism as an impulse toward "freedom of choice", and as an opportunity to "range and to experiment". He speaks frequently of Mr. Platt's individuality, saying that he changed the emphasis on "tradition to that of personality." . . . "He has found his own path only to arrive where he speaks much the same language as others have spoken in a noble past" . . . "his originality, his essential independence remain untinged"—a just observation.

Finally, Mr. Cortissoz mentions the striking



Typical of the art of Charles A. Platt is this charming sculptured fountain of marble, closely related to the garden terrace of the house, and on a lower terrace, from which one descends to the formal garden below. Characteristic also are the fine details of garden architecture and planting

change in customs that Mr. Platt and his contemporaries introduced into the development of homes. In the eighties and nineties "mansions of the wealthy were built in colonies like Newport." Almost suddenly "the permanent country house came into fashion, with terraces, pools, parks and all manner of gardening schemes." In other words, the new country mansions of New England, the East and South, splendid

as they were, were nevertheless more like homes than palaces.

One may guess that it was with more than usual anticipation that I met Mr. Platt in his office one November afternoon. He welcomed me graciously and entered directly into the interview.

"I have no suggestion to make to you," I said. "Anything you say on the complexities of country house design will be pertinent."

"The essential truth in country house architecture," said Mr. Platt, "is that house and gardens together form one single design. They cannot be separated. They must be taken as a whole. That principle has been impressed upon me from the first, mainly, I suppose through my beginning professional work as a landscape painter not as an architect."

"Your early training must have given you a most valuable view of country house architecture. It doubtless made you see the country estate as a picture—a series of pictures?" I hazarded.

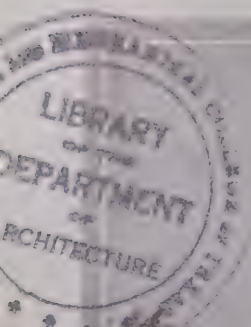
"Yes. But I became interested in gardens before I took up the design of houses," Mr. Platt replied. "I undertook to design gardens. In fact I even

wrote a book on gardens—"

"I remember that book," I said. "'Italian Gardens', was it not?"

"Yes, published back in the nineties—1894. When one writes a book one is thought to be an authority on the subject. But I afterwards found that I knew little about gardens then. In designing gardens I was frequently struck with the fact that the houses that the gardens were designed for, were often most unsuited to their setting. They usually seemed to be set down squarely on the site with little sense of their possible harmony to the topography, the landscape and the gardens. The architects paid little attention to that site other than the views. I had built a house for myself at Cornish, and from that beginning I took up, more and more, the de-





Left—In this garden view is an unusual combination of Renaissance details with a freedom that recalls Elizabethan architecture. Brick, limestone details, roof slate and rough stone flagging, together, form an artistic combination

Above—The entrance front of this stuccoed home in Westchester County, shows the finely conceived adjustments of house to site. The Georgian elements are well suited to this varied but flat bit of American landscape

Below—Stucco walls, wood trim and tile roof of this country home at Youngstown, Ohio, form a simple, charming picture of house and garden, so intimately related that the two appear as one—a principle of Mr. Platt's design



sign of houses. I tell you this story of how I became an architect in order to illustrate the point that house, interiors, the gardens, the estate—all are one single design and should be designed as such.

"My theory of the approach to a problem in country house architecture is that with the idea of making the house fit the grounds and its surroundings; of making the plan perfect as to convenience; and of investing the design with the maximum of beauty—the problem should be solved as simply as possible."

"If people only keep first principles in mind. But I suppose they often lose themselves in details," I remarked.





Below—In the very highest standards that Mr. Platt has set for the design of the American country home, the harmony between furniture and background is as important as the appropriate combining of house and garden

Above—This room is a characteristic Platt interior—monumental in its simplicity, bold in design, with the finest proportions. Walnut paneling, with fluted pilasters, parquet floors, marble mantelpiece combine in harmony

Right — Two-storied living room in a New York apartment is reminiscent of Italy. Color is noteworthy in the heavy decorated beams of the ceiling, the antique mantel, the tapestry and richly toned leather-covered furniture

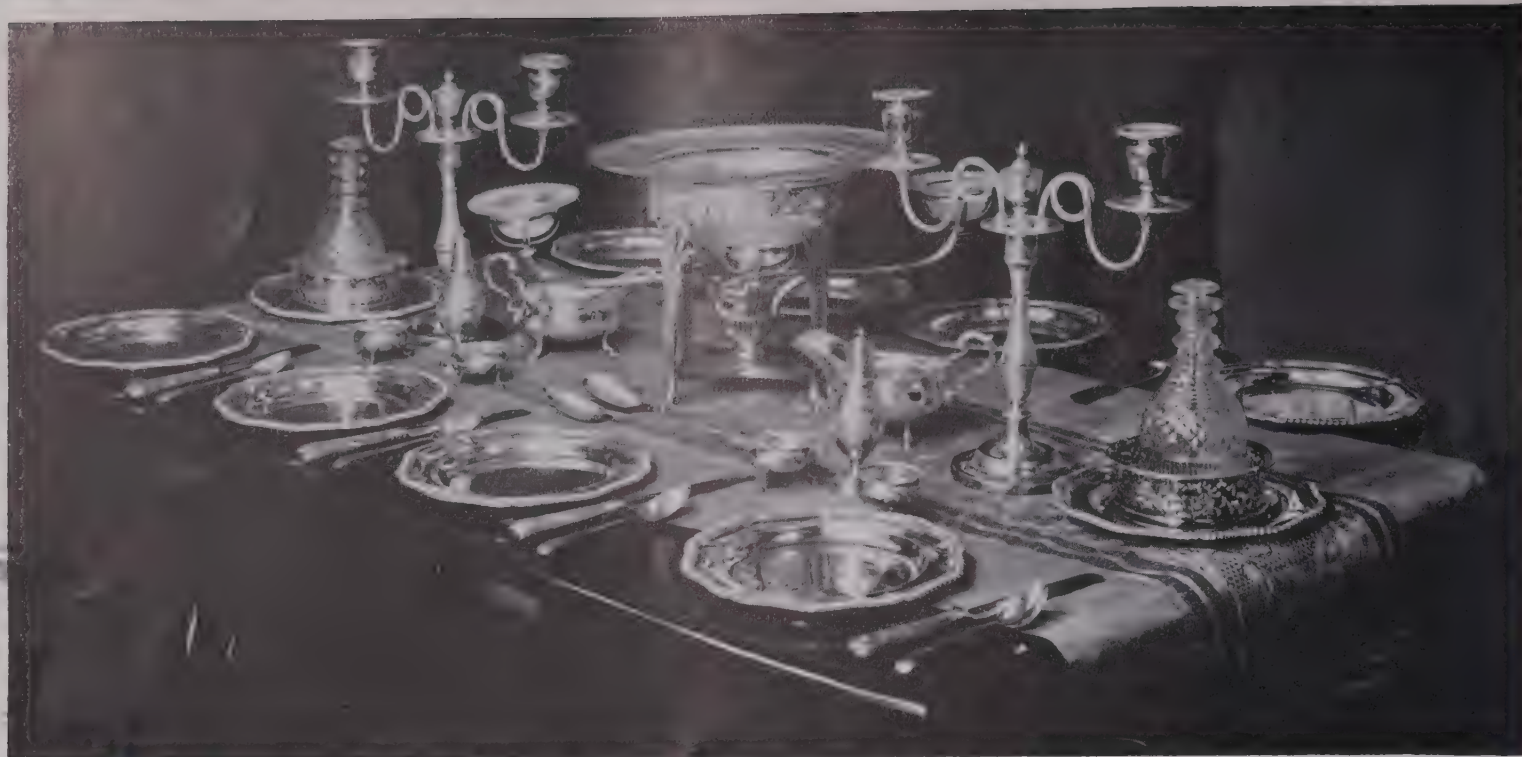


"An artist should not consciously attempt to do something original," said Mr. Platt. "He uses all the knowledge that he has been able to obtain through education and observation and practice. If he applies all this knowledge in solving his problem the individual elements of the problem itself will help to make the result original. His own individuality will do the rest."

"Country house architecture is not at all a superficial process. A wide variety of elements enters into the design—in the plan, in the elaboration of the plan in house, grounds, gardens and in the interiors. Doubtless the architects who have preceded me in

(Continued on page 78)





## Old Salt-Cellars and Ancient Superstitions

Touching upon Ancient Folk-lore Connected with Salt  
and the Social Significances of the Salt-Cellar

By EDWARD WENHAM

**T**O find the origin of a superstition (for each one has a logical explanation) invariably results in no little, perhaps shamefaced, amusement at the previous superstitious fear. An incident serving to illustrate this occurred at a small dinner party which this writer attended. Possibly, you will recall that the second Friday both of February and of March of this year fell on the thirteenth of each month and the party mentioned was on March the thirteenth. That in itself was a fearsome combination, but when one of the guests spilled some salt, a perceptible gloom seemed to fall upon some of the others. Almost immediately, the conversation turned upon

Above—Table most beautifully laid with early English silver, showing Georgian circular salt-cellars on three feet, with pear-shaped pepper casters. Courtesy Belmont Galleries

Right—Elaborate silver standing salt, decorated with splendidly modeled figures and crucifix, made by a 16th Century German silversmith. Courtesy Christie, Manson & Wood



superstitions, and the general belief in the omen seemed so sincere that we took the opportunity to explain why the spilling of salt is supposed to be unlucky.

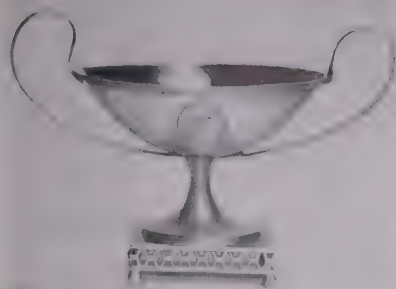
One early incident more often associated with the origin of the fear is the upsetting of the salt-cellar by Judas Iscariot, which Da Vinci shows in his picture of the "Last Supper." Actually, however, it dates much farther back to the time when the ancient Romans indulged in human sacrifice; the victims being taken to the sacrificial altar with salt on their heads and it was looked upon as a sign of impending disaster (to the onlookers) if any of the salt should happen to fall to the ground.

Relics of this remain in the more outlying parts of Europe today, for salt thrown upon the fire is believed to make

Below—Each of these salt-cellars is one of a set of four. The circular bowls are early Georgian, the boat shape from George III's time, the fourth is a trencher. All of these salt-cellars are from James Robinson





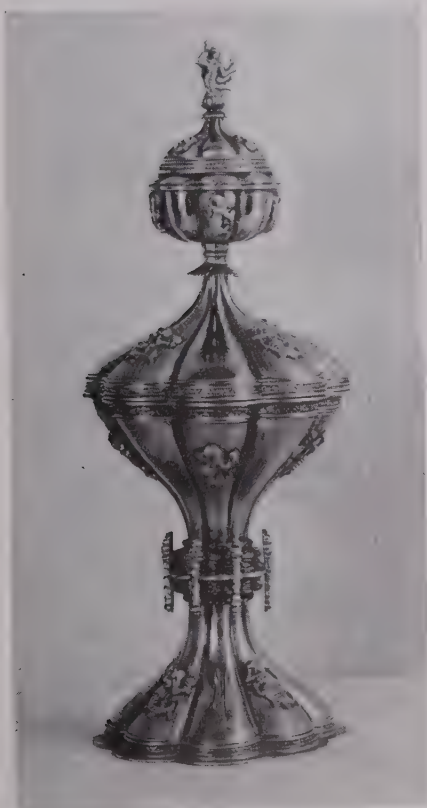


Above—A Swedish salt-cellar with delicately wrought handles in the style of the Empire. There is a medallion decoration and beaded edge. Courtesy Cartier

Right—Modern dinner table with circular well type of salt-cellars evolved from the trencher salt and placed "At every end of ye table." Courtesy Rogers, Lunt & Bowlen

Below—The Ashburnham salt, of which a reproduction was recently made for use as a table decoration for a very fine American home. Courtesy of Crichton's

Bottom—Typically Irish work is shown in the pierced sides of these attractive little basket-like salt-cellars raised on claw and ball feet. Courtesy J. E. Caldwell & Co.

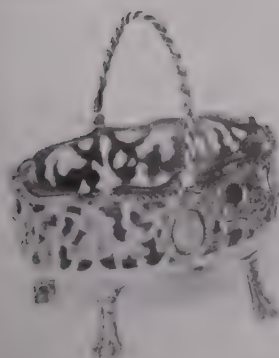


the dwellers within the house safe from the machinations of witches; and in England the country folk will throw salt on the fire and tell their children that the blue flame it causes is made by the good fairies. It would be possible to name other quaint beliefs founded upon the ancient importance of this now common commodity, but we will deal with that other interesting aspect which concerns the social usages based upon the great standing-salts.

Several types of these, dating at various periods from four hundred years ago, are illustrated with this article and in explain-

ing their original purpose it will be possible to show that no few of our modern customs are founded upon the traditions connected with these pieces of ceremonial silver. Firstly, it must be remembered that salt itself was far from plentiful in quite early times, the only source of supply being from evaporated sea-water. Further, the "eating of salt and the breaking of bread" signified brotherhood, a ritual that survives to the present day among certain people of different nations of the Near and Far East. This same tradition is expressed in the Occident by the

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## Paneled Rooms by Modern Craftsmen

Early English Oak Rooms Have Long Been Popular in America and the Modern Cabinetmen Now Reproduce Paneled Interiors of Jacobean and Later Periods in Oak or Walnut

By HENRY BRANSCOMBE



IN the same way that music gratifies our aural sensibilities by the color-tones of its harmonious cadences, so do we derive a mental exhilaration from the association and blending of appropriate colors. In the consideration of visual color, however, there is often a tendency to confuse this with color tones which has more than once resulted in unpleasing effects in decoration, because the ultimate beauty of any room depends entirely upon the knowledge of the sphere of one as distinct from the other.

Many a fine interior, attractive enough at a cursory glance, evinces a certain harshness when the various details have become familiar. It is probable that the exact reason for this is not immediately perceptible, but an inherent sense of harmony tells us that a jarring note is present and causing a discord in the otherwise symphonic picture. Nor until after close analysis and scrutiny is it always possible to discover and replace that often very minor defect, and in that way insure a perfect rhythm to a room.

Broadly speaking, from the point of view of decoration, tones represent the background of the colors. Obviously then, the tones must be more sombre yet at the same time constitute modulations of a similar shade. In this way the tones of the background cause the colors of the fabrics, ornaments and like individual objects to appear as a sequence of agreeable reliefs or, to continue the

A handsome Georgian living room paneled in pine, Georgian green. The moulding is picked out in gold. Furniture 18th Century English. Courtesy Harry Meyers

Above—This room is in the style of the English late Georgian Period, the fireplace showing the influence of the Neo-classic designs originated by Robert Adam. Courtesy Hampton Shops





Above—The paneled walls of this attractive room are painted pale blue green; pilasters, cornice and fireplace are Georgian carved pine. New York Galleries, Inc.



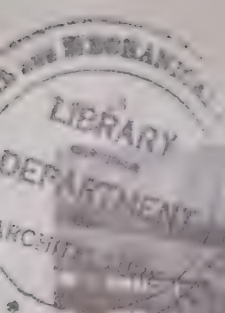
Above—Modern paneling by American craftsmen with carved details on chimney-piece in style of Grimling Gibbons, Georgian inset cupboard. Courtesy Hayden Company



A room in the apartment of Mrs. Paul G. Brown in the Park Lane. The paneling is in the Regence style, as is the fireplace. The desk and the piano are beautiful reproductions of Louis

XV pieces while the chairs and sofa are Louis XVI. Courtesy Orsenigo Company. The room, including the gorgeous painted window, was decorated by Josephine Ballard





This room has the small square panels of the Jacobean Period and illustrates the attractiveness of crevel curtains with oak, the rich colors bringing brown wood tones. Courtesy Barton, Price & Willson



The paneling of this interior follows the linen-fold design of the late Gothic Period, the depressed arch of the doorway is similar to fireplace designs of that time. Courtesy Kensington Furniture Co.



The living room in the Reynolds' residence at Bartlesville, Oklahoma, has a background of walnut paneling giving a very rich effect. Courtesy American Walnut Manufacturers' Association

musical analogy, most harmonious cadences.

Our modern acceptance of this important truth is especially patent in the reappearance of wood paneling for the treatment of walls. Not that paneling was first adopted for its decorative possibilities; rather it was a means of alleviating the cold severity of the bare stone rooms of ancient castles. But whether a mediaeval stronghold or a modern American home it imparts a distinctive charm, the while it confers an old-time romance and a decided sense of happy seclusion from the hurrying world without. Further, in our selection of architectural interior woodwork, we moderns have the advantage of all those various styles which appeared at different times in past ages. This advantage we owe to that group of craftsmen who have sought and found their inspiration from the numerous rooms that have survived in old English homes and of which so many have been brought to America.

Additionally, while the original English paneling was invariably of oak the revival of walnut has had an important effect upon interior woodwork of the present century. With the result that numerous paneled rooms have been reproduced from the early oak models in the more valuable walnut, which will be touched upon more fully in later paragraphs. Meanwhile, it is interesting to mention the various types of paneling which mark the different periods and those which are more favored in our time.

One of the first methods of covering walls with wood during the Middle Ages in England and one that was repeated by the early settlers in America was by placing rough-hewn planks vertically from floor to ceiling, the joints being covered by narrower molded boards. Apart from their historic interest, such rooms offer little from a decorative aspect, though several have been found in old New England homes and restored. At the same time, our present interest carries us to only a bare half century later to the linen-fold paneling of Tudor times.

Linen-fold decoration was inspired by the folds of fabric, supposedly those of the chalice veil; and though similar to that known as the parchemin pattern is easily distinguishable, because the latter invariably shows the ends of the rod on which the parchment was wound. Both these have small panels with wide stiles and rails—the stiles are the vertical sections of the panel frames and the rails those which are horizontal. Often only the two upper panels are carved, those below being plain and this or even only one row of carved panels is unquestionably more suitable to smaller rooms, because the plain surfaces do not tend to detract, to the same degree, from the height of an interior.

After the Italian and other foreign artists began to arrive in England, it was not long before the linen-fold and other Gothic woodwork was replaced by the more advanced and ornamental Renaissance designs. The most pronounced of these, but which has little appeal to us, was the so-called "Romaine work". Several early rooms of this style have been installed in American homes and the "Romaine work" can be recognized by the heads of kings, queens, warriors and other public characters carved in profile and placed in medallions. This, as the name implies, was derived from the Roman custom of perpetuating their heroes as part of their interior ornamentation.

Popular as the linen-fold has remained and attractive as it may be, architects are fully alive to the fact that a room must be of more than average dimensions to warrant its use with satisfactory results. Consequently the majority of paneling reproduced today follows either the small plain panels which appeared in England during the Early Stuart or, as it is called, Jacobean Period or one of the several forms

(Continued on page 72)



# October Brings the Hunt Dinner

Arranged by ELIZABETH LOUNSBERY



PHOTOGRAPH BY DANA B. MERRILL

## Symbols of the Hunt Decorate the Table Setting

The linen damask cloth and napkins, from James McCutcheon's reflect a sunny yellow. An old English group in colored plaster, depicting "Taking on the Hounds," "The Whipper In" and "Calling 'Em On," from W. F. Cooper's is supplemented by small, carved wooden hounds and hunters, from Abercrombie & Fitch, assembled on a mirror plateau

covered with dyed moss. The Wedgwood plates with their pink coated riders are from Wm. H. Plummer & Co., as are the cut crystal glasses banded in ruby with monogram shields; glass cigarette holders and the ashtrays showing hunting decoration. As an appropriate silver service Gorham's "Hunt Club" pattern, a popular design, has been used






**N**OTE: In the foreword of Mr. Carroll's catalogue, written by Herbert B. Tschudy, curator of painting and science at the Brooklyn Museum, the following appreciation appeared:

"To open the door to an understanding of the beauty of the delicate structures which contribute largely to the building of more imposing forms is a noteworthy achievement.


"The same order, the same harmonious disposition of parts, the same wealth of graceful line and glory of color permeate all life.

"After all, a flower is a very big thing. Perhaps we are observed by flowers."



## Flower Paintings of Sensuous Beauty

Mr. Leon Carroll has a rare understanding of the mysterious beauty that lurks in the hidden heart of a flower garden. His flowers are decorations. They are also romantic conceptions of garden beauty. Leon Carroll's flower paintings have been shown at the Marie Sterner and the Babcock Galleries



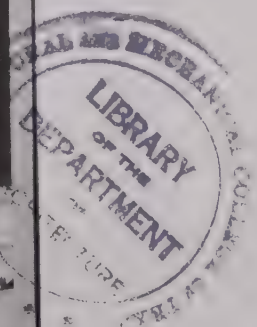
**"A RHYTHM IN BLUE"**—this extraordinary presentation of a mysterious Autumn crocus is entirely in blue tones. The effect is poetical and, without a sense of exaggeration. Because of its curious slender beauty, Mr. Carroll has dedicated it to Ruth St. Denis

**"IN THE NIGHT"** is an extraordinary presentation of a group of platycodon, or balloon flowers. These are painted, as they should be—in the moonlight—and the tones are blue-green, lavender, and moonlight-blue. The effect is one of almost unearthly beauty





**"IN PROPULSION"**—a study based on closed cyclamen, all done in green and ultra-marine blue. There is an actual sense of the pulsation of life. One feels that Mr. Carroll has an intimacy with the flower world that is not often revealed even to the artist



**A** STUDY of zinnias done in a large scale which seems to enhance their beauty as well as add a curious mystery to their form. Like all of Mr. Carroll's work, there is a fascinating pattern in his drawing of flowers which does not interfere with their remote and romantic loveliness



# The Old China of Chantilly

The Richly Toned Chantilly Ware, with Its Fine Chinese Designs, Still Finds Its Way to the Collector's Cabinet and for Decoration of Antique Furnished Room Where the Owner Is Fortunate Enough to Possess a Piece

By HAROLD DONALDSON EBERLEIN

"CHINA-MANIA" was a passion entertained by polite society from the second half of the seventeenth century to the end of the eighteenth. There was a veritable epidemic for the appreciation of fine china and an equally prevalent epidemic for collecting it amongst those who had the means to gratify their tastes. Queen Mary of England was an intelligent connoisseur and an enthusiastic collector of chinaware, and her example had not a little to do with fixing the hold of china-mania upon people of fashion in England. Incidentally, the contrivance of a new item of furniture—the William and Mary china-cabinet—was due to the new hobby of collecting porcelain fostered by the Queen.

But even before Mary came back to England accompanied by her Dutch consort William, there were china-maniacs who pounced upon every bit of

Oriental porcelain that came within their reach. We know, for example, that Mistress Nell Gwynne was ever on the alert to go down to the London docks and poke through the cargoes of newly-arrived East Indiamen so that she might have the first pick of anything that pleased her fancy. We can well believe that she carried off many a choice bit of Eastern china as the prize of these piratical forestalling jaunts that her position as a royal mistress enabled her to make; that her example was followed by others, as closely as they could, there is little doubt. In the American Colonies, the taste for fine china was cherished quite as fervently by persons of quality, and only the difficulties of securing it set limits to their ambitions of acquisition.

On the Continent of Europe there was china-mania and, besides, there was a kindred diversion, too expensive to be indulged in by any but kings, princes and the wealthiest nobles. This diversion was the patronage of a porcelain factory. The first firmly-established porcelain factory in France was that of Saint-Cloud, under the shadow of the Château of Saint-Cloud. The Duc d'Orléans, the brother of Louis XIV, who lived at Saint-Cloud when

Center — Chantilly covered jar, with metal mount. Chinese figures in mauve, jade green and reds, grey-blues and pale yellows of several tones

Upper left—Chantilly flower pot or cachepot mounted with ormolu stand and rim. Ground color yellow with lobate panels reserved in white on which are Chinese peony decorations

Upper right—Chantilly china figure of a Chinaman and his shapely covered jars with polychrome decorations. Circa 1740, height 6½ inches, greatest width 7½ inches

Lower left—Chantilly china cachepot or flower pot with modeled handles; decorations in rose, blue, yellow, green and mauve. Chantilly china vase with ormolu base and rim

Lower right—Chantilly china chocolate pot with silver mounting; decorations in dark green. Handles are richly decorated with painted ornaments also in dark green





not in attendance at Court, was more or less the patron of the Saint-Cloud china-factory, which began its career in 1696.

The Prince de Condé, Lord of the Château and domain of Chantilly, was an eager connoisseur and collector of fine china and had gathered a considerable quantity of Japanese Imari porcelain. Emulous of what Monsieur, the King's brother, had done before he died, and desirous of the distinction attaching to the patronage of an undertaking that would shed lustre upon his reputation for culture and initiative, the Prince de Condé provided funds to finance experiments and establish a china-factory at Chantilly. This was in 1725, although it was not till ten years later, in 1735, that letters-patent were actually granted Ciquaire Cirou, the director, signifying royal approval of the venture and authorising the said Cirou to carry on his work.

In these letters-patent it is set forth that Cirou had tried to make at Chantilly, for the past ten years, porcelain of the same quality as the Japanese; that in so doing he had excelled the Dresden porcelain; and that he intended to sell his wares not only in France but abroad as well. In view of these considerations, the King grants Ciquaire Cirou license to make at Chantilly all kinds of china in imitation of Japanese porcelain, for a period of twenty years.

In the Prince de Condé's collection of Japanese porcelain were some admirable specimens of Kakiyemon decoration. These Kakiyemon pieces seem to have inspired a great deal of the early Chantilly decoration, which was fitting enough since imitation of Japanese porcelain was avowed-

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Top—Chantilly china plate with shaped rim; decorations red and gold. Mark, hunting-horn and B in red. Chantilly china plate with moulded rim; decorations violet with crimson and mulberry. Mark, hunting-horn and F in crimson

Upper center—Chantilly plate, moulded rim; decorations strong blue, rose, mauve, green, yellow. Mark, hunting-horn and L P monogram, blue. Chantilly china plate, corn-flower sprigs. Mark, horn and L P monogram blue

Lower center—One finished, one unfinished Chantilly china plates of a set; decorations, blue diaper-work ground with reserved center and panels bearing polychrome subjects. Unusually thick body. Mark, hunting-horn and R in blue enamel

Below—Chantilly covered gravy boat of lobate shape, with stand; Kakiyemon decorations in reds, grey-blue, jade green, pale yellow and brown. Mark, hunting-horn in on-glaze red

Bottom—Chantilly covered butter dish of lobate shape decorations in under-glaze blue. Mark, horn and A in blue. Chantilly china cachepot. Decorations are applied in under-glaze blue







## California Home Showing Italian Influence

This Eight Room House Has a Commodious Hall and Many Closets.  
The Landscape Gardening Is Delightful. Roland Irving Stringham, Architect

By NAOMI SWETT-SOMMERS



**T**HAT a spacious eight-room house with commodious halls, closets, two baths and maids' suite, should also harbor a charming landscape garden within its 50 x 110 boundary, emphasizes the importance as well as the economy of fine architecture.

Extreme simplicity, embracing many artistic and practical features, is expressed in the Mediterranean—or really California style home of Mrs. W. A. DeWitt, in Berkeley, Cal., where the influence is strongly Italian.

Dependent largely upon luxuriant shrubbery and easy terracing of its hilly entrance grounds to "set back" the white washed, hand-finished stucco house from the street, its main entrance and loggia are past a plain wooden gate in a high plastered wall at the side . . . the rear grounds containing an intriguing lily pond and flagged terrace, surrounded by shrubbery.

Built almost at a level, except for the projecting living room above its tunneled-in garage, this house, which is roofed over with hand split shingles, where three-quarter inch butts are exposed ten inches to the weather, occupies a wide plateau above a lot rising steeply from the street.

Of course there are balconies here—a small one above the garage with access from the living room and a large one, in reality a sleeping porch, on the second floor, both with iron hoops welded to their wrought rails to hold the potted geraniums that Californians love so. And yet a third oval shaped balcony designed for no other purpose than to support a huge geranium, which in its terra-cotta jar, may be seen from the long, narrow window on the stair landing.

Top—Original sketch of the home of Mrs. W. A. DeWitt, Berkeley, California, which is built almost at a level, on top of a plateau, except for the projecting living room above its tunneled-in garage, above which a wrought iron railed balcony proves a decorative feature

Left—Photograph of house made from design shown above. Main entrance and loggia are past a plain wooden gate in a high plastered wall at the side, easy terracing and luxuriant shrubbery serving to "set back" the house from the street and give emphasis to its lines





Weather stripped casement windows, open inward throughout the house, this arrangement providing convenient adjustment of both screens and shutters from the inside of the house.

And speaking of shutters—those designed for the DeWitt home reveal exceptional versatility . . . and where protecting full length casements appear in double sets, the upper, slatted blinds moving outwards, while the lower ones, which are interestingly paneled, fold back in accordion style.

To conceal weather marks on its sun dazzled whiteness, the base of this home is painted a warm ultramarine blue . . . one that does not fade or streak, because it has been mixed specially to meet the chemical action of the lime in the plaster. Blue is used again—pure Prussian blue—for the casement sashes—of a pigment that fades pleasantly green, instead of an off purple, as frequently occurs. And the plain, planked entrance door is stained soft, bluish green, then glazed—in quiet keeping with the simple goose neck style bracket lamps, which with plain metal reflectors characterise the exterior lighting.

Its simply designed entrance hall the motivating point for the entire house, two wide, heavy reveal arches open on the left to the dining room, and on the right down three stairs into the living room . . . a square paneled door with etched styles, leading off at the rear to a small, cozy library with corner fireplace.

Of impressive ceiling height with acid stained, exposed beams and roof rafters, with tall casements at front and side,

*(Continued on page 76)*

Top—Artist's sketch of main entrance and loggia, showing close-up of the beautiful balcony that also serves as sleeping porch. The entrance to this patio is through a wooden gate between the house and an adjoining stucco wall which is shown at the right hand side of the drawing

Right—Photograph of the balcony side of the house after it was built. Potted geraniums are used for decoration along the path and a blue wash is used around the base of the house for the purpose of concealing weather stains. The upper part of the house is an ivory white stucco





## Some Modern Rooms Done with Great Diversity of Taste

**A**N alcove in a modern room, including a table with a metal base and a glass top, a black and grey striped chair, upholstered with a cream leather which blends interestingly with the very modern rug in design and color. By Henry Varnum Poor. The lighting of the room is curiously interesting. Behind the panels is an abundance of convenient storage space. Arden Studios, Inc., decorators

**A** MODERN living room in the New York apartment of Mr. and Mrs. Tracy Falk. The walls are painted a flat white with mouldings of black and silver. The heavily tufted rug is in chenille in beige, grey and blue. The furniture is grey hawewood and black lacquer and is upholstered in grey snakeskin and grey and blue Rodier fabrics. The great lounging chairs at the right are covered in black velvet. Evelyn Rosenfeld, decorator

PHOTO BY DRIX DURYEA





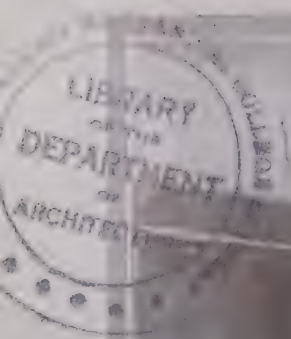
Here We Present a Living Room,  
Sunroom, Dining Room, Bedroom,  
All Showing the Newer Ideal of  
Home Making in Furniture, Walls,  
Rugs and Accessories. By Members  
of the Decorators' Club of New York

**I**N a bedroom designed for a modern young girl is the dressing table at the right. The blond wood tones in nicely with the white and gold wallpaper and the book cases are lined with coral. The cushion on the seat is coral also. The curtains are white voile embroidered in yellow and the lamps are figurines of girls in white and gold dresses holding transparent white parasols which make the shades. Hortense Reit was the decorator

**I**N this modern room the walls, ceiling and woodwork are butterscup yellow, the wood furniture is walnut and burl walnut, the metal furniture is chromium plate and black. Fireside chairs upholstered in moire in russet, green, gold, black and grey. The lamps are grey and amber, rug yellowish brown. The curtains are striped in russet, gold, grey, yellow. The andirons are black. Venetian blinds control the light. Jane White Lonsdale, decorator







**T**HE walls of this modernistic game room are cream and the floor is of brown linoleum with insets of white, outlining the various deck games. The curtains are of cream modernist voile, the pattern embroidered in bright yellow. Upholstery is modern. Thedlow, Inc., decorators

**A** SMALL private dining room on the fourth floor of the Women's Athletic Club in Chicago. There is a lovely shade of jade green on the walls with painted decorations by Carl Hollem, dado trim and ceiling are silver, furniture black and silver. Miss Gheen, Inc., decorators





**BELOW**—A guest closet dressing room, the walls of which are covered with a paper of Japanese design on a yellow background. The storage cupboards at the top of the closet are painted yellow and the dressing table is draped in bright flame taffeta with a border of yellow



**LEFT**—A dressing table draped in taffeta decorated with a painted border to match the window curtains, which are a peach taffeta edged in green. Inside are the blue-green chiffon curtains with a border of blue and the result is an extremely graceful boudoir with an air of luxurious comfort



PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

## Dressing Tables in Charming Variety

Silks, Plain and Figured, Are Used for these Toilettes, which Are Designed and Draped to be in Harmony with Different Room Decoration

MRS. GEORGE HERZOG,  
Decorator



**ABOVE**—The wallpaper of this dressing room has a pale blue-green ground with a rose design. The dressing table is rose taffeta corded with blue-green. The costumer, hangers and basket are all in rose taffeta

**LEFT**—Dressing table placed against a window. The curtains at the windows and the draperies of the table are in "Springtime" chintz flowers on a green ground and trimmed with a band of peach chintz. Peach dotted net makes the fine inner curtains



# Duncan Phyfe Furniture Inspires Modern Craftsmen

By CHARLES STUART



Hinged front desk. One of the many small convenient designs of Duncan Phyfe, suitable for boudoir or living room. Combines well with French 18th Century models. Erskine-Danforth, Corporation

This setting illustrates the value of introducing furniture of the Phyfe style into a decorative scheme, both the sofa and the lyre-end table following his fine designs. Courtesy Shaw Furniture Company

SOMETIMES, when our steps lead us into certain modern American furniture factories, the thought occurs that were the workmen clothed in the dress of a century or more ago, it would be possible to see a cabinet-maker's shop as it was in the 18th and early 19th Centuries. For assuredly the various sections of furniture which are seen in many present-day shops reproduce the shapes that would have been found in those of such men as Chippendale, Hepplewhite, Shearer, Savery and Duncan Phyfe; hence the wish to change the dress of the craftsmen and so complete the picture.

Only recently we were sitting on the corner of a workbench discussing the many changes which furniture design has known in the past hundred years with a cabinet-maker who first learned his trade more than half a century ago. As he truly remarked, "they have drawn hundreds of pictures and wasted a mass of good wood" adding, "now they have realised that the old styles can't be improved upon." Our conversation with this old man who, if he works more slowly than of yore, is as skilled as ever,



Small mahogany drop leaf Duncan Phyfe table with double column support and legs carved with acanthus leaf design. Front drawer is burl veneer. The Kittinger Co.

Duncan Phyfe couch with the woodwork finished in paint with white lines, richly upholstered in brocade. A piece of rare grace. Shaw Furniture Co.



was productive of several well founded truths concerning the present age and particularly concerning the personal interest that people are now giving to the furnishing of their homes.

He remarked that construction at the present time is represented by two distinct schools: In that of mechanics, the designers, with the help of the scientists, are continually seeking to evolve new forms; forms based upon the fundamental discoveries of the earlier ages yet which exhibited the advancement achieved in modern engineering. On the other hand, with those more intimate things with which we surround ourselves there was a revival of those styles introduced by the furniture designers, the silversmiths and other artist-craftsmen in past centuries.

This led to the question as to what extent the later English and American cabinet-makers relied upon the men who had preceded them. And the septuagenarian was quick to remark that Chippendale and all who came after him had each evolved designs from shapes that had been known long before; and that all the finer furniture of the 18th Century was the off-



Basically, the Styles of the English Late Georgian Period, the Finer Designs of Duncan Phyfe, Indicate Native American Features which Are Being Carefully Reproduced by Present-Day Cabinet-Makers



Above—Reproduction of a very fine old Duncan Phyfe dresser with carved acanthus leaves and wrought metal drawer handles. Courtesy Richter Furniture Co.

All the dignified grace of Duncan Phyfe designs is present here in the curves of the dining room furniture. The chair backs take the lyre form. Kittinger Co.



Duncan Phyfe dual pedestal dining table, showing the typical acanthus leaf motif. Courtesy Cooper-Williams, Inc.

spring of the previous ancient classic forms.

Later, he took us to a part of the factory where the men were making furniture in the style adopted by the New York cabinet-maker, Duncan Phyfe. And here he pointed out that Phyfe was probably the last of the important designers before the coming of the Victorian hybridisations; the while our old friend proved clearly how this now celebrated American craftsman adapted various forms which had been used generations before him, yet added certain features which may to some extent be regarded as characteristic of the Early Republican taste.

But if the furniture which is being made by the modern school of American cabinet-makers follows the finer contours of his earlier styles, Duncan Phyfe was also responsible for much that would not meet

with our approval today. And when his career is reviewed, it is possible to see that his work may be divided into three quite distinct groups: Until about 1835 Phyfe was almost completely influenced by the designs of the brothers Adam, Hepplewhite and Sheraton; after that time, in compliance with the popular demand he began to produce what he himself described as "butcher furniture," this being his designation of the massive work in rosewood of the Victorian period. In after years, he made furniture in the style of the French Empire and while most of this is unquestionably excellent, it rarely approaches his more refined forms of the late 18th and earlier 19th Centuries.

Though possibly biographical notes have little place in such an article as this, the importance of Phyfe's name in the history of native American furniture warrants a brief reference to his antecedents. He was born at Loch Fannich,

(Continued on page 80)



Writing desk in the English late Georgian style, originally designed by Phyfe. Courtesy Erskine-Danforth Corporation



# Roofs of Many Styles and Materials for Modern Homes



Below—Exceedingly picturesque modern roof of variegated grey slate in contrasting textures, on a house by the sea. From the Ludowici-Celadon Tile Company. Lewis Bowman, architect

PHOTO BY JOHN WALLACE GILLIES



Above—Old Devon house with new thatched roof, done, however, in the ancient manner, with a woven ridge at the peak and at the top of its shoulder

Left—Handmade antiqued tile roof on a Norman house at Long Beach, Cal. Use of much broken tile gives this roof an old-world atmosphere. Hugh R. Davis, architect. Roof is by Gladding, McBean & Co.



Left—This graceful roof is weathered brown hand-split shakes, appropriate with painted brick walls. Ray Kieffer, architect. Designed and built by Chisohlm, Fortine & Meickle



The roof of this lovely home at Beverly Hills is hand-split shakes of red cedar in deep shades of weathered brown. H. Roy Kelly, architect







PHOTO BY JOHN WALLACE GILLIES

Above—The roof of the Long Island house of Wilbur Brundage is of thatched slate with tile ridges. Slate is in shades of purple, green and mauve, in random courses. Frank J. Forster, architect

There Is a Definite Return of the Picturesque Type of Roof with Materials in Harmony. From California We Have the Hand-made Spanish Tiles; in the East, the Irregular Slate Roof in Variegated Tones. The Fireproof Thatch Is also Used and the Fireproof Shingle, Especially Suited to Colonial and the English Cottage Types

The gate lodge of John McCormack's home at Los Angeles has a roofing of weathered brown hand-split shakes in warm tones. The cornice and ridges are finished with hand-made tiles.

PHOTO BY THE MOTT STUDIOS



PHOTO BY MOTT STUDIOS

Right—This fine tile roof is on the home of Mrs. Mary Campbell at Beverly Hills. The hard burned tile is antique brown and green. John B. Conway, architect



Brittany tile is used here to cover the architect's own home at Great Neck. The colors are different shades of red and sooty black. Courtesy Ludowici-Celadon Tile Company



Right—A roof of the Norman type with long sweeping lines. Variegated slate with different thicknesses laid unevenly. Courtesy John D. Emack Co., Frank J. Forster, architect







This charming little house has a roof of hand-made mission tiles in variegated natural colors running from cherry to light salmon, laid irregularly. Donald Dickey week-end house at Ojai, Cal. Palmer Sabin, architect



Below—Asbestos shingles, made of asbestos fibres and Portland cement, are both permanent and fireproof. Here the several shades of red and blue give an interesting effect of lights and shadows. By the courtesy of Johns-Manville Corporation



Left—Detail of roof of the home of Mr. William A. Slater at Montecito. Here again we see the hand-made California tiles, laid irregularly, in most picturesque fashion. The climbing roses cover the chimney and run over end of roof. Mrs. James Osborne Craig, architect

PHOTO BY JESSIE TARBOX BEALS



Left—An enchanting replica of the home of Bobbie Burns, built on Long Island. The roof is thatch, but in a modern and fireproof fashion. Bernhardt Muller, architect



Above—A modern thatched roof of Creo-Dipt stained shingles. The color is variegated and has the appearance of weathered straw, particularly suited to wood structures. Courtesy Creo-Dipt Co., Inc.



# Broadway To Date

Reviews—The Musical Comedy Racket—The Psychology of O'Neill—  
Whither Masks?—Welter of Realism

By BENJAMIN DeCASSERES

Left—Violet Kemble Cooper brings her grace and charm to the Theatre Guild production of the satiric comedy, "He," by Alfred Savoir

Right—Vivian Keefer, in the chorus of the ninth edition of the Earl Carroll "Vanities" at the New Earl Carroll Theatre—another success

early in October in a repertoire of O'Casey, Synge, Lady Gregory, Yeats and Dunsany. Are they fleeing the mediæval Irish censorship?

William A. Brady is still looking for a play for Alice Brady. She has been looking into plays by Edward and Edna Riley and Sophie Treadwell. Miss Brady has never had just *her* play yet. Here is great emotional material that is thrown away as trashy stuff, and when she gets a great play, like "Brass Ankle," the public won't go to see it. *Vox Populi vox Applesauce!*

This animates me! Perpend: That sure-fire couple, John Emerson and Anita Loos, have written a play for Lenore Ulric called "Social Register" which will be seen in October. That is a combination—Emerson, Loos and Ulric. How can it fail?

All of France has been here except the Eiffel Tower and the Folies-Bergère. The first has been overshadowed by Al Smith's Empire State Tower; but the second will be here in tow of E. Ray Goetz. Well, I wonder? Isn't it a little late to shock or surprise America?

Jed Harris has anchored Ben Hecht and Charles MacArthur in a play called "Twentieth Century." If it's as good as "Front Page" Duke Herring need never

worry himself again about Max Bodenheim.

Owen Davis is going to denounce racketeering in "Just to Remind You." I hear it's strong stuff. By the way, I have to report that Mr. Davis is doing well on his three-hundredth play. He will soon outnose Edgar Wallace in the Endurance Sweepstakes.

Besides the Guild, the plans of which I outlined last month, there is nothing further that is certain at this writing, although all the old-time producers are busy announcing. In musical comedy Earl Carroll and George White are doing their "Vanities" and "Scandals."

"SHOOT THE WORKS"

Probably no genius has appeared on the planet so delightfully universal and versatile.  
(Continued on page 82)



THE first to be in the Big Ring of legitimate drama on Broadway this season will be John Golden. Mr. Golden has "After To-Morrow," a play done in collaboration with Hugh Stange. Mr. Golden is the Lindbergh of the drama—very rarely does anything happen to his machinery. Golden John Golden! He knows that flitterwee called the public probably better than any other producer. Donald Meek and Josephine Hull will be in his new play. Rachel Crothers is also writing a new play for Mr. Golden. What it's about is a secret—but Miss Crothers also has that esoteric thing known as the *knack*. There are a pile of other things that Mr. Golden has up his sleeve.

Here's an event for the *Intelligentsia!* The Abbey Theatre players will be with us



Above—Rudy Vallée, who is making his usual success in George White's "Scandals," at the Apollo Theatre—an unbreakable theatre idol

Left—Helen Hayes, who will appear in Gilbert Miller's fall production of Ferenc Molnár's new comedy, "The Good Fairy"—her type of play

Right—Ethel Barrymore Colt, in George White's "Scandals," who is building up a reputation of her own against a background of family tradition







PHOTOS BY PUBLISHERS PHOTO SERVICE

## Picturesque Burgundy by Motor

To Travel Through the Wine Countries is to Make One of the Most Fascinating Trips in Europe, with Moated Castles, Roads Along Winding Rivers and Vineyards on the Hillsides

By HAROLD DONALDSON EBERLEIN



PHOTO BY PUBLISHERS PHOTO SERVICE



**F**RENCH roads have a peculiarly obliging quality. Whether St. Paul had anything to do with them or not may be open to historical question, but they are so preeminently successful in "being all things to all men" that you naturally suspect Pauline influence somewhere in the background. One of the intriguing things about motoring in France is that you can see as much or as little as you like, and at the end of your journey you can feel complaisantly virtuous in the conviction that you have adequately "done" everything there was to do. You haven't the humiliation, when someone afterwards asks you about your trip, of having to admit that you have "done those things which you ought not to have done and have not done those things which you ought to have done."

Motoring in France suits all sorts of people of all sorts of tastes and temperaments. If you are rather fed up with sight-seeing, but enjoy covering ground for the pure pleasure of driving over good roads

in a good car, with changing scenes as agreeable incidents, and good inns with good food, good drink and good beds as punctuation points, then French roads will give you all you ask. On the other hand, if you are bent on seeing everything there is to see, the roads will reveal to you enough to satisfy the most exacting searcher. This kind of motoring, of course, puts speed out of the question. Poking and prying demand time, above all else. The first principle for this kind of travel is to keep your eyes wide open and follow your nose; the secret of success in it is not letting yourself be tempted to stick to the main roads. Branch off on the side roads, though many of them may not look particularly alluring as roads; follow them conscientiously, and at the end of a mile or two you are almost certain to be rewarded by something well worth coming out of the way to find. The Burgundian roads are equally accommodating in the opportunities they offer either kind of motorist.

If you make up your mind to go on a Burgundian holiday, one of the first things you quite naturally want to know is, "Just where is, and just what is, Burgundy?" You won't find an answer by looking at the road maps or, indeed, at any modern maps. You will find only administrative "*départements*" with names that mean nothing in particular to anyone with recollections, however faint, of French history. That is because Burgundy, like all the other old French provinces, officially came to an end in 1790 when all such vestiges of the old *régime* were swept away and the present administrative districts

Top—Carcassonne, in the heart of the Burgundy country, built her famous wall of many turrets in the 8th Century. A place of beauty

Center—The Château à Uriage-les-Bains. Through the vineyard country one sees this beautiful castle with its turreted watch towers

Left—Vineyards growing on a hillside along one of the Mediæval roadways which follow the course of a romantic river in old Burgundy



usurped their places on the map. Nevertheless, a great many French people think and speak of the old provincial divisions as though they still existed and these ancient duchies and countries are still to be reckoned with.

Well, then, as to Burgundy's limits, if you take Sens on the north, Mâcon on the south and draw an approximate rectangle with Chalon-sur-Saône and Dijon on the east, with the westward line a little to the west of the Yonne and the upper reaches of the Loire, you will have pretty much the chief part of the old duchy that in time gave title to the sons of the French royal family. When you have roughly disengaged Burgundy from the welter of administrative "*départements*" that thrust themselves at you, you will see that Auxerre, Chablis, Beaune, Vézelay, Tonnerre, Saulieu, Clamecy, Sémur, Avallon, Autun, Tournus, Cluny and Flavigny fall within the bounds of the region before you. Besides these, there are many more replete with picturesque interest and historic associations, to say nothing of the fascinating glimpses and incidents of old provincial life they yield.

If you will look at a contour map, you will see that a little to the south of Sens the country ceases to be flat, as it mainly is between Paris and Fontainebleau, and that by the time you have reached Auxerre the land rolls perceptibly. Going on south towards Avallon, you come into the Côte d'Or and the Morvan Hills with their tumultuous declivities and deep valleys. The Morvan Hills, indeed, might be regarded as outlying foothills of the western Alps. After the hills, you come into the flats again around Mâcon, with broad water meadows along the Saône while low hills fade into the distance to west and east. Thus, you see, the greatest variety of scenery is assured wherever you go.

The main road from Paris to the Riviera runs right through the heart of Burgundy and thousands of motorists traverse that road every year. It is safe to say, however, that only a small fraction of them ever gauge the real charms of Burgundy, first because they whirl through at full speed, in haste to reach their southern destination and, second, be-

cause they stick to the main road and never diverge to explore to either right or left. Such a place as Beaune, for instance, is not difficult of access but it is off the main Paris-Cannes road. The result is that comparatively few people go there.

And yet Beaune is a place to dream about. To drive about the country in the immediate neighborhood of Beaune is exactly like driving through a wine list. Almost every village bears the name of some famous vintage. Each is set in the midst of its vineyards, and such vineyards as are almost unbelievable till you have really seen them. They are carefully walled about with stone or stuccoed walls so that at first glance they give the impression of a great aggregation of well-kept country cemeteries. Instead of grave stones and grass, however, they are full of the most perfectly formed and perfectly tended vines imaginable, all planted in orderly array. No matter what time of the year you go there, each vineyard looks as though it had just been manicured. The grape harvest from these vineyards is tremendously valuable and the quality of the wines produced warrants all the care bestowed and all the pride of the owners.

It is such vineyards as these that form the endowment of the Hôtel Dieu at Beaune, that famous old hospital founded by Nicolas Rollin, Chancellor of the Duke of Burgundy, and his wife, Guigone de Salins. That was in 1443, and the original buildings, completed about 1452, are still in use and still presided over by the same order of nursing sisters who took charge of it at the beginning. They are nearly all now, as they always have been, noblewomen who have devoted their lives to the care of the sick and poor. They still wear a curious habit designed by the founders—a blue frock with a long train and a white head-dress such as women of quality wore in the Fifteenth Century. When performing their duties, the train, of course, would be very much in the way so it is ordinarily looped up with a silver girdle. The old kitchen, with its brightly polished copper pots and pans and all its Mediæval cooking paraphernalia; the old apothecary shop, with its marvellous faience pots and jars for drugs

Left—The ancient hospital at Beaune. A trip through Burgundy would be inadequate without a glimpse of this 16th Century city. French Government Tourist Information Bureau

Center—Inner gate of Château Pierrefonds. Towers extend out over the gateway and rise above the foundation of this Mediæval stronghold

Below—The 15th Century clock tower in front of the 11th Century church at Avallon, one of the finest old Burgundian Mediæval cities



PHOTO BY PUBLISHERS PHOTO SERVICE

and salves; and the old wards, with their beds and chapels, are still kept as they were at the time of foundation, except that the tapestries that once adorned the walls of the great hall and helped to divert the hours of the sick folk have been removed and hung elsewhere. In a great chamber upstairs, filled with splendid old furniture and tapestries, every year, on a day in November, assemble wine merchants from all over France and bid on the wines from the hospital's vineyards. The revenue from these picturesque auction sales, held in a setting unparalleled anywhere else, forms the chief support of the hospital. Despite the carefully maintained antiqui-

(Continued on page 92)



# The Vast Lure of the Lilies

The Great Lily Family Includes More Than Two Thousand Species and Is Indigenous to Europe, Asia, China and Japan

By J. HORACE McFARLAND

President American Rose Society



Above — The regal lily from China is long and fragrant, usually lilac or purple, white within but with rich yellow base



Right — The Henryi sometimes grows 9 feet tall. It is orange striped with brown, the petals drooping, the segments recurved



The *Lilium cumfolium* has the completely recurved petals and drooping buds. It is rich in color and fragrance. This lily is especially suited to all "old-fashioned" gardens

PROBABLY the lily ranks with the rose in general acceptance and in equally general misunderstanding. Literature uses both of these almost universal flowers with about the same casualness of little knowledge. "Consider the lily," said the Saviour, but He knowingly added, "how it grows"—and that is just what most of its presumed devotees fail to do. An eminent horticulturist writes, "Lilies are less understood and less discriminatingly appreciated than almost any other plants

of prominence." Not many important garden objects are as uncertain, as "finicky," as is this flower of the poets. I tell the bothersome truth when I admit that at Breeze Hill I have planted, with all the care I can give, some twenty-nine species, of which hardly half are above ground when they should be. Worse: I have put in the ground within the last half-dozen years the bulbs of half a hundred kinds of these tantalizing garden aristocrats, and hardly half of them have lived over the first blooming season.

Yet the lure of the lily continues, and the hopeful feature is that each season we get to know enough more about one or more of the species to deal comfortably with it. These observations, consequently, are here written from direct personal experience, touching mostly with the encouraging successes which condone the failures without ignoring them, and continue the lure.

Again, "Consider the lily, how it grows." It is not an ordinary hardy herbaceous plant, yet it is both hardy (mostly!) and herbaceous. All lilies are grown from bulbs, those mysterious condensations of plant substance which store up in their hearts the stem and the leaves, the root and the flower, that the particular species represents. So most lilies, if thoughtfully planted, will start once, and may actually bloom once. Then comes the test of adaptability and nurture—that they also make another bulb, to bloom another year, or add size and strength to the old bulb for the same purpose.

The great Lily family—the Liliaceae of the botanists—includes more than 2,000 species, while less than 200 genera are successfully grown. Curiously enough, the lilies of North America are not generally easy garden subjects. We have gone to Europe and Asia, and principally to Japan and China, for our more dependable garden lilies.

Having now written of the discouraging side of the Lily lure, I want to tell of those

that may easily be grown, and which may lead the beginner to the fascinating adventure of trying to make prosper the many lovely sorts that are not easy. (Those who have read my plant writings will agree that I am not a merchant of plant certainties!)

Most of us think of the Lily as a white, fragrant, trumpet-shaped flower because those we usually see are properly so described. The botanist puts these lovely trumpets in the sub-genus or class "Eulirion." The familiar Easter lily of the florist—but alas not often of the garden, stands as the perfect type of *Lilium longiflorum*, or Bermuda lily—because for many years that island grew the best bulbs of this immigrant from Japan, China and Formosa. We may well here dismiss it with regret, because it is either tender to frost, or difficult of nurture, under average American garden conditions. But it is lovely!

Then one thinks at once of another Eulirion in the old "Madonna" lily, *Lilium candidum*, which is in many gardens, but yet is so subject to a mean leaf disease that he who continually succeeds with it is to be congratulated. It came to us from Europe, and perhaps the best bulbs now obtainable are imported from Northern France. In small quantities it is grown well in some parts of America. Let me warn the planter to get sound, unbruised bulbs quite early in the fall and to plant them at once in soil which has not before had lilies in it. Unlike most lilies it must not be deeply covered—two inches is enough above the top of the bulb. It will promptly throw up its basal crown of broad green leaves, which remain encouragingly evergreen despite any frost or snow. It resents protection. Another caution is that this Candidum lily resents being moved or manured. Plant it in good, rich garden soil, deeply dug, and with the same little drainage pillow of clean sand under the bulb that all lilies like—and then let it alone! If the leaves begin to show a brown edge, spray several times, a week apart, with the easily obtainable bordeaux mixture, and hope for the best.

Within a dozen years another Asiatic Eulirion has got into commerce as the Regal lily, or *Lilium regale*, and it is just that! Great white trumpets it makes, as many as seven or even more on a single stem. Shaded outside with reddish chocolate at the base, and inside with golden yellow, it dispenses rich fragrance, grows easily almost anywhere, is hardy, and increases in number and beauty of its kingly (ought I write queenly?) flowers from year to year. It has, I believe, come to us from West China as a very great garden gift, and is the outstanding contribution of the late Ernest H. Wilson, world plant-scout for the wonderful





Above—The gold banded auratum, white spotted with crimson, fragrant. This lily is from Japan. It is 12" across with drooping petals. In the variety pictum, the band is crimson. The variety Wittei has flowers spotted with yellow

dropping the little brown flakes into rows drawn in fine soft soil. Cover a scant half-inch, water carefully, and wait for the wonder.

Mr. Wilson brought in another white or nearly white tubular lily in the Sargent lily—*L. sargentiae*—of which great things were expected, because it resembles the Regal but blooms later. It grows almost as easily, and has the peculiarity of forming little "bulbils" at the bases or axils of its leaves, which, when planted as if they were seeds, will develop into blooming bulbs in two or three years. But the Sargent lily is not nearly so beautiful as is Regale, at least in my opinion.

Now I have mentioned the easy white lilies. There are many others, like the noble but difficult *Lilium browni*, and the American species of the Pacific coast, *Lilium washingtonianum*, as well as some notable oriental species, but they are further on in the lure of the lily. Since I stood in delight and almost in awe in a great Massachusetts woodland garden before a ten-foot plant of *L. giganteum* from the Himalayas, I have expected sometime to yield wholly to its exotic appeal.

Some lily-acute reader will be wondering why I am  
(Continued on page 87)



The tenuifolium is a coral lily, bright scarlet sometimes, strongly reflexed. It is brought to us from Siberia and China. Two inches across with a growth of three feet in height. A brilliant garden feature



Arnold Arboretum of Harvard University. He found it thrusting its wiry stems out from a steep slope, and taking the hint, I have planted it at Breeze Hill so that its blooms hang over a wall, to be enjoyed as one walks along below and looks into and not down upon its beauty.

The Regal lily is truly a lily for all. It grows readily from seed, and I have bloomed it in seventeen months from sowing. Some bulb dealers who held to a dollar a bulb for this easy garden gem were quite peeved when I insisted, several years ago, that it would come to be sold as cheaply as a good gladiolus. So it has, and the purchaser of a small bulb at a small price will have prompt flowers from it right after his roses and peonies, though at first they will be smaller.

Culture of the Regal lily? Simplicity itself; first set with the top of the bulb at least four inches below the surface in good garden ground, of course on its little sand pillow for drainage. Keep the ground stirred around for a while, and then let some other shallow-rooting plants give it a living mulch. Verbenas, pansies, snapdragons—anything! And if you feel you must move it, don't hesitate; it can be carefully lifted and transplanted anywhere at any time. When its seeds blacken to ripeness, sow some of them in a shady, protected nook,



Above—The candidum is better known as the Madonna lily. It grows to 4 feet, a clear waxy white, long and horizontal. It comes to us from Southern Europe and Southwest Asia. A variety of the candidum, maculatum, has purple-streaked blossoms

The speciosum is a showy Japanese lily, white suffused with rose and spotted with rose red, long and fragrant and drooping. The variety album is nearly white. The Kraetzeri is white tinged with green. The magnificum is crimson and spotted with pink





Left—Living room in Tower Suite in 18th Century English style, furnished in satinwood and mahogany. The yellow walls harmonize with the dark golden brown hangings in contrast with dark blue floor coverings. The murals depict scenes of early days in New York. Barton, Price & Willson, Inc., decorators

Below—Dining room in 18th Century English residential suite in the Waldorf-Astoria decorated and furnished under the direction of Arthur S. Vernay, Inc. Walls are paneled and painted a Georgian green with antique moulded marble chimneypiece. Furniture is in walnut and curtains silk damask

PHOTO BY MATTIE EDWARDS HEWITT

## A New Ideal in City Living

The Waldorf-Astoria—The Most Beautiful and Costly Hotel in the World Seems Also to be the Most Homelike and Comfortable

By MARY FANTON ROBERTS

WHAT an amazing accomplishment is the new Waldorf-Astoria—the pinnacle of luxurious and comfortable living in the most luxury-loving country in the world. And one wonders—does our national thirst for the utmost that life can give produce such a monument to exotic civilization or does the creation of such a hotel in the heart of this exciting metropolis awaken in us the wish to enjoy to the fullest the lovely, desirable things of this life? "Quien sabe—" as those wise old Spaniards used to say in the face of any problem, especially other people's!

Although the new Waldorf-Astoria represents in round numbers some forty million dollars, it is not money alone that has produced this superlatively magnificent home-hotel. It is money plus that supreme requisite in the creation of beauty, imagination. It is imagination that has brought together under the roof of this mammoth skyscraper, world-famous artists and decorators, men and women who have realized to perfection the need of physical comfort, spacious rooms, fitted up with the most rich and satisfying furniture, and the need, too, of the spirit in such decorations as one sees in the great dining room by José Maria Sert, the most famous mural painter of all Spain. It is imagination that has adapted decoration and furniture of the enchanting 18th Century in France to the life of comfort and gayety of Modern America. It is imagination that takes a ball room four stories high and so decorates it that you find an air of hospitality

and a cordial welcome in the luxurious and elegant expanse.

Picture a hotel that can accommodate over three thousand guests and yet retain an atmosphere of individual and homelike beauty! Think of the space enclosed in this magic dwelling, 21,000,000 cubic feet, and then remember the avowed purpose of the architects, decorators and managers that here "each guest shall feel at home!"



PHOTO BY MATTIE EDWARDS HEWITT



In this salon from the French 18th Century, the walls are soft blue and cream, curtains peach-pink damask, carpet *pain buile*. The Trumeau is Louis XV in *rouge de Rance*. Old white *bergères* are covered in old blue brocade. This suite furnished by Jacques Bodart, Inc.

To approach this building on a brilliant Fall morning, as I did recently, the whole surface glowing under the sunlight and the huge towers shooting like silver domes into the sky, is to give one a sense of architectural achievement that is little short of fantastic. The vast shining structure not only reaching up to the sky but covering an entire block on Park Avenue from 49th Street to 50th Street. And up in those towers that dominate newer New York are the famous residential suites, decorated by some of the most important artists in the world. So beautiful are these rooms in their duplication of 18th Century French furniture, walls and decorative accessories that it seems only just to mention the names of the firms which Mr. Lucius Boomer has called upon to bring this perfection of living and create a new ideal of home environment: Sir Charles Allom of White, Allom and Company, London and New York; L. Alavoine and Company of Paris and New York; Arthur S. Vernay, Inc., New York; Barton, Price and Willson, Inc., New York; Jacques Bodart, Inc., Paris and New York; Mr. R. T. G. Halsey; Maison Jansen, Paris; Mr. Francis Lenygon of Lenygon and Morant, London and New York; Nordiska Kompaniet, of Stockholm, Sweden; W. and J. Sloane, New York; Mrs. Charles H. Sabin, New York; Nathan Straus and Sons, New York; and Mr. A. Rutledge Smith, Consulting Decorator of the Hotel Corporation. Never, in our memory, have we known a man who has shown such genius in the association of architecture and decoration as Lucius Boomer.

Of course, the ultra-Modernistic note is not entirely absent. And everywhere in the great building down the long corridors, in the



PHOTO BY DEMAREST

many ball rooms and dining rooms, the Modern influence is felt in absence of elaboration and that standardization which usually dominates a public building, either for living or business purposes. One scarcely needs to say that the provisions for heating, plumbing, lighting, ventilation and elevator service are the final word in luxurious comfort. Even "manufactured air" will be furnished by an especial cooling and dehumidifying apparatus which heats the air in public rooms at an even temperature and degree of humidity in both winter and summer. Aladdin's Lamp is a back number in the Waldorf-Astoria. You may not be able to rub a lantern and sail away on a beautiful Oriental Rug, what of it—for you will never want to; because where is the place in the world half so satisfying, unless, of course, Aladdin would be prepared to furnish a return ticket, so that one might again return to this luxury and comfort.

If I had not spent hours wandering through this modern fairyland, I would agree that forty-seven floors with twenty-two hundred rooms would be hard to develop into fascinating, delightful environment for modern social living. But imagination has achieved this miracle. The architects knew how to plan in the first place and the decorators have known how to use the architects' space, and the result is new standards of city home life! When the Waldorf-Astoria opens its doors to an enthralled public October 1, 1931, we will have entered into the new era of Metropolitan existence.

Already the rooms for public functions and private entertainments are being engaged, with the famous Beaux Arts Ball among the most notable. And with what romantic names, some of these Ball Room suites have been christened.

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The walls in this charming bedroom are covered with English paper with design of green cords and tassels against grey. Carpet is green; furniture, mahogany, Chinese Chippendale. Draperies green, rose and blue chintz. Bed covers are crimson satin. W. & J. Sloane, decorators





PHOTOGRAPH BY DRIX DURYEA

## Rich Simplicity in New Modern Fabrics

New Modernistic Movement Is Settling Into Its Stride. The Grotesque Is Passed. The Latest Designs Are Smart and Simple, Plain Colors Much in Vogue

Assembled by ELIZABETH LOUNSBERY

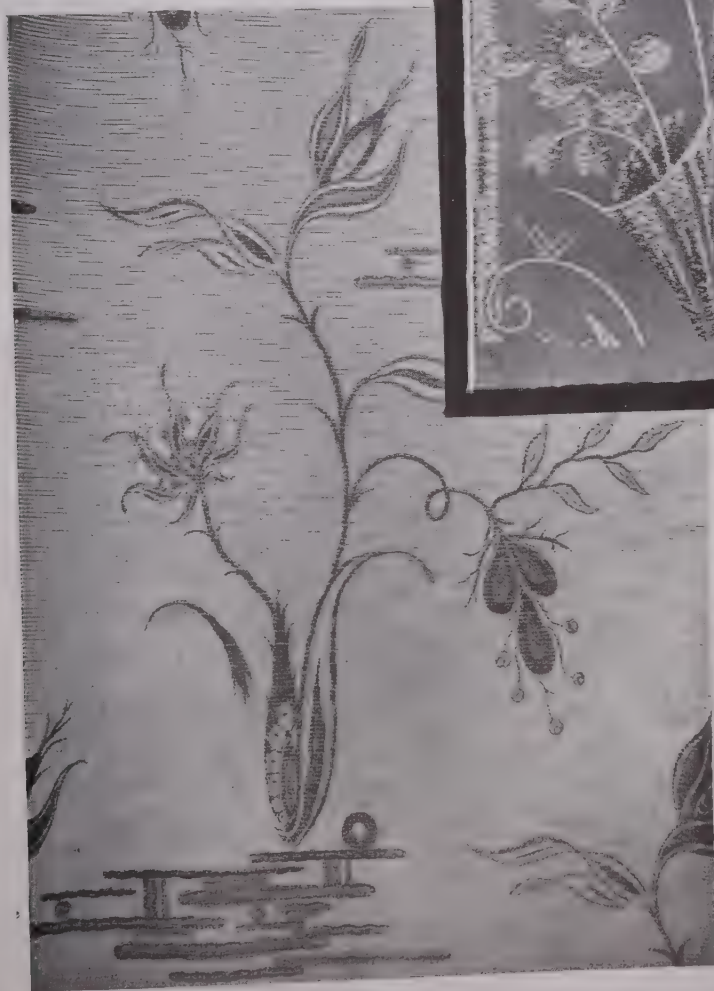
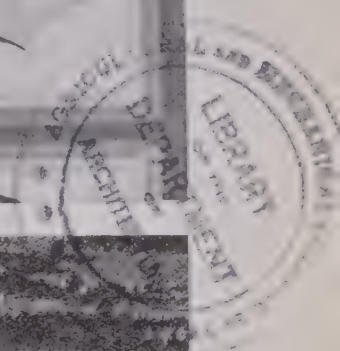
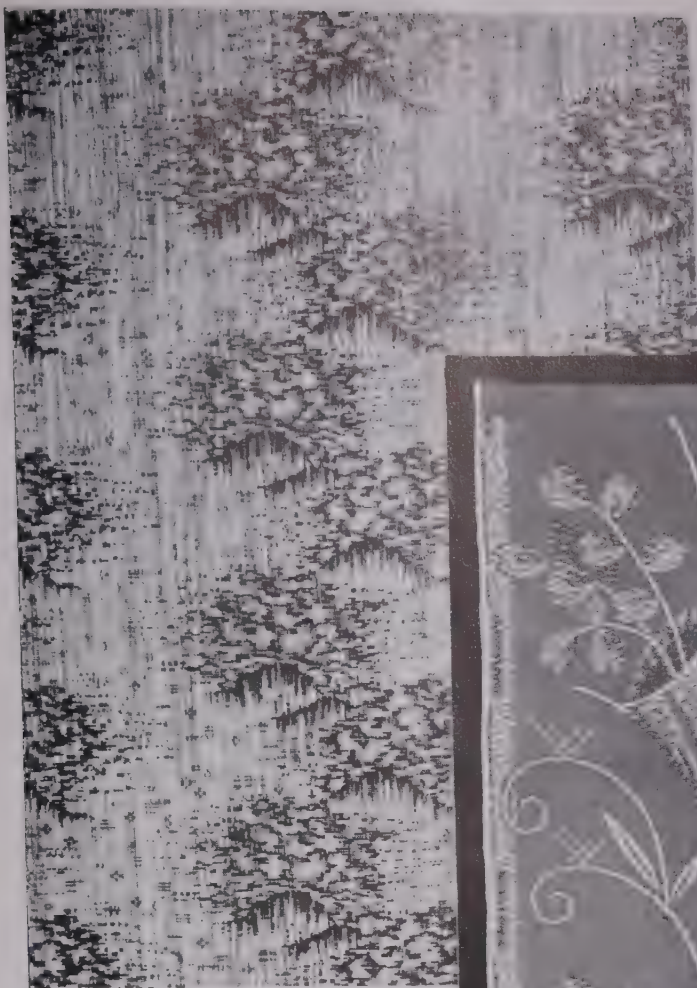


BROAN'S PHOTO SERVICE

**I**N THIS penthouse living room a deep brown cork flooring serves as a background for a hand-woven fireplace rug in heliotrope, blue, salmon and gray. Heliotrope again appears in the velvet covered armchairs and sofa. On either side of the Macassar ebony mantel and copper mirror are amethyst glass side lights on peach walls. Schumacher curtains are gold and salmon damask. Two chairs are covered in taupe satin. Brownell & Lambertson Galleries, Inc., decorators

**H**ORIZONTAL striped rayon in red, gold and brown, detract from the ceiling height in this duplex apartment living room against tan walls deepening into brown. Armchairs in brown flowered tapestry combine with a sofa done in green, of a similar pattern, and a wing chair covered in a Rodier broken plaid. The decorative accessories are carried out in bright gay colorings and the carpet is brown. Eugene Schoen, Inc., decorator





**A** "RAMIE" yarn frieze, in the modern manner, with multi-rust-colored ground, relieved by a design in a darker shade, inspired by the Japanese dwarf tree. Orinoka Mills

**M**ODERN rayon and cotton damask, denoting Chinese influence, in peach, turquoise, mauve or "café au lait" with delicate blue-green and gold flower motifs. F. Schumacher & Co.

**M**ERCERIZED cotton and rayon damask, 50" wide, suitable for draperies, showing a silver horn of plenty design on a gray-blue ground. Also obtainable in beige or silver. J. H. Thorp & Co., Inc.

CONTINUED ON PAGE 80

**S**ATIN curtain material in three toned brown and copper with blue leaping deer. Also obtainable in three toned blue and purple. Same design and colors in taffeta. Cheney Bros.

**T**HIS 50" rough cotton damask, indicative of the modern trend in furniture covering, comes in coral and green, faun, orange and "tête-de-nègre." From Stroheim & Romann





VIEW showing gable end of New England home of Mr. Stanley F. Withe. It will be seen that the garage is incorporated in the original construction of the first floor

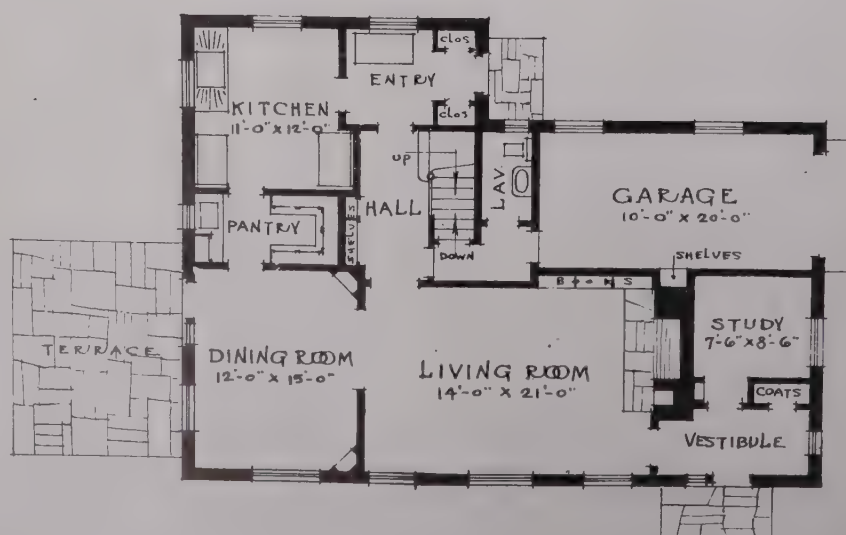
VIEW of the front of the Withe home showing the outdoor terrace at one end and the arrangement for the serving of tea on the front terrace

THIS is the first floor plan of the Withe home, showing excellent construction which keeps the service end of the house away from the living quarters. And the garage is close to the service hall

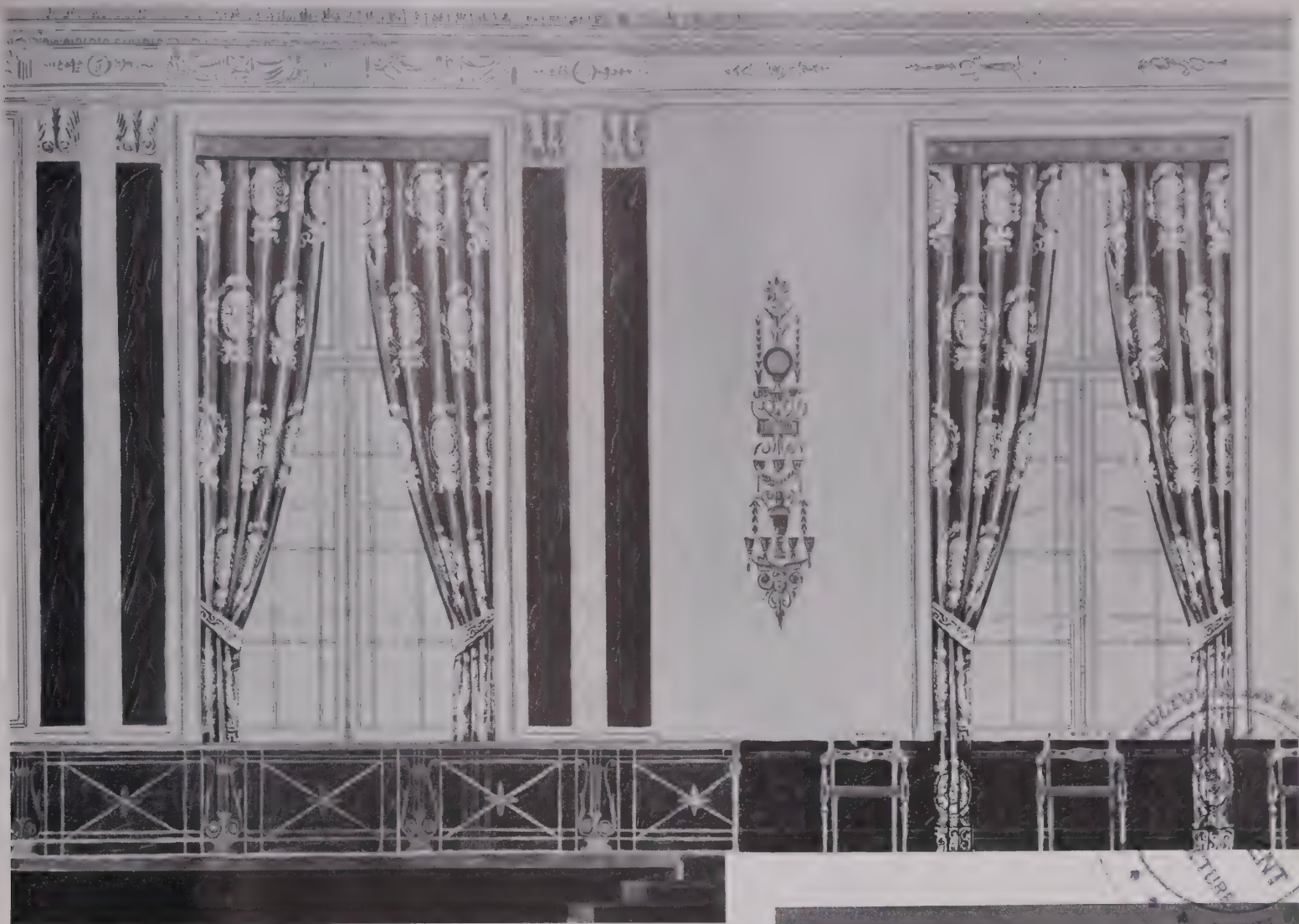
## Small Stucco House Designed to Fit the Peak of a Low Hillside

Old Brick Laid Rough and Whitewashed Form the Exterior Walls. The Roof Is Heavy Slate in Green, Purple and Gray

Raymond J. Percival, Architect







*Empire Dining Room—from a sketch by the Architects, Schultze & Weaver*

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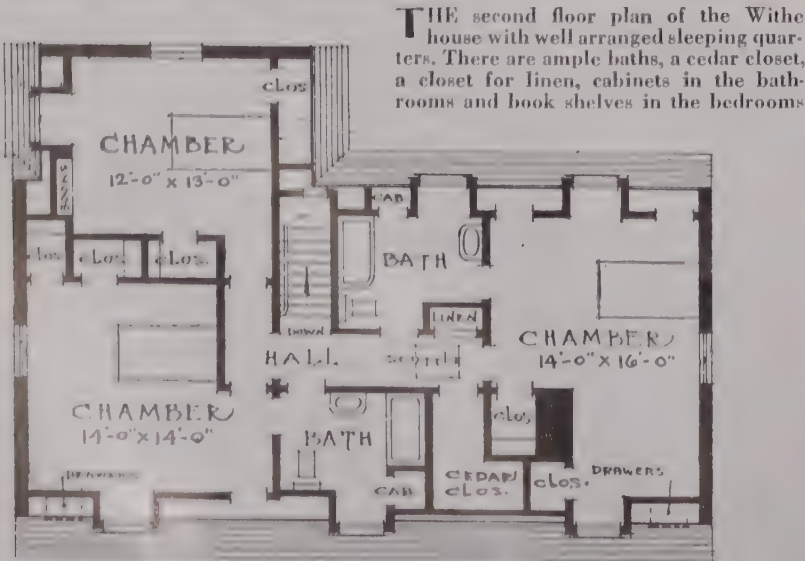
THE interior of the Withe home is early American. All the interior partitions are vertical pine boards. This view shows the interesting brick fire place and furniture typical of the architecture. The floor are pine; rugs Oriental and hooked



A DELIGHTFUL bedroom at the gable end of the house—the walls papered, the floors covered with hook rugs, and all the furniture is of early American pine



IN this hallway, the floors are shown oak, random width, pegged. The rugs are the early American hook design. There is an old pine chest, which serves as a table, and the doors, walls and panels are also of pine







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# SHAGREEN

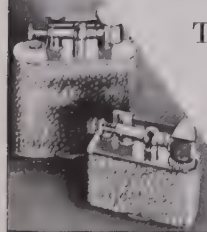
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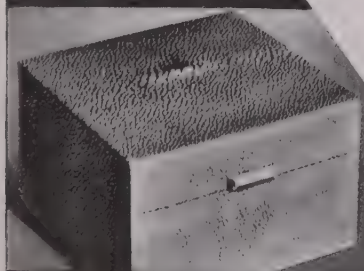
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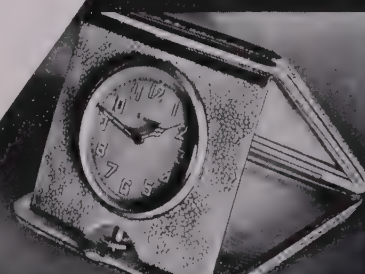
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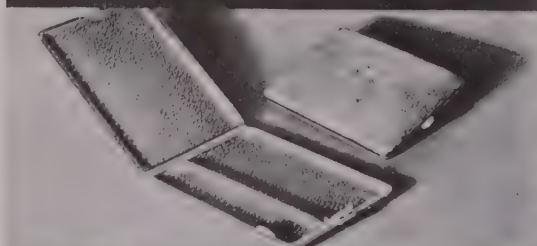
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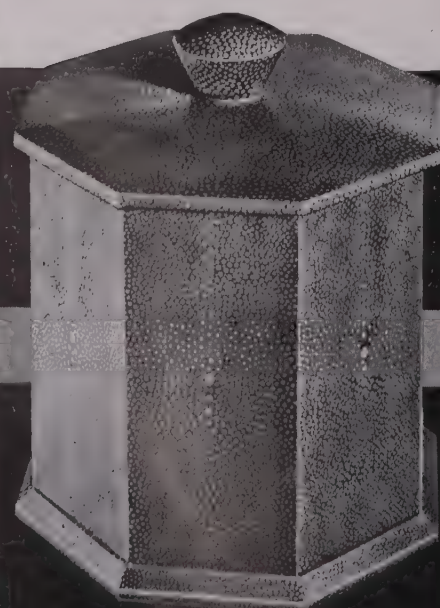
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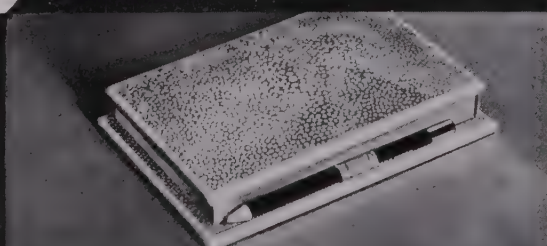
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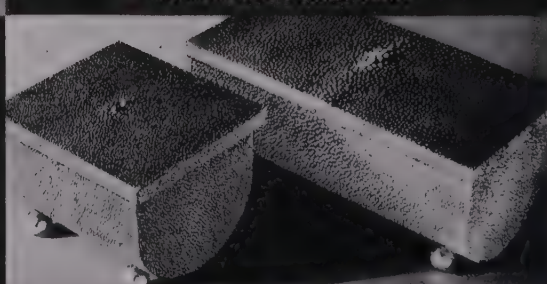
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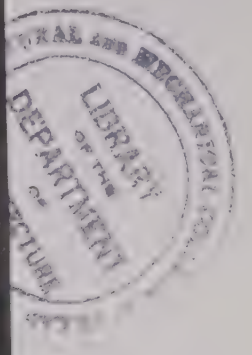




# Wrought-Iron Balustrades from Old French Stairways

Some of These Beautiful Old  
Balustrades May Be Brought  
from France for American Homes

PHOTOGRAPHS BY E. ATGET



From the  
Collection  
of  
Berenice  
Abbott



**TOP**—Detail of a wrought-iron stairway from the house at twelve rue de L'Abbé Grégoire in old Paris

**ABOVE**—Centuries old wrought-iron balustrade in the ancient house at six rue de Fourcy in old Paris

**CENTER**—Wrought-iron balustrade in one of the finest of the ancient stairways in the Grand Trianon

**RIGHT**—Magnificent wrought-iron balustrade in the Hôtel Mascarini, 83 rue Charlot in the old quarter







## October Work in the Garden

With a Talk about Daffodils, Hyacinths, Crocuses and Tulips, Spring Favorites Which Should Be Planted Now

By G. A. STEVENS

It was hinted in last month's article that the gardening year really begins in the autumn. That is literally true. The work of September and October, and the plants put into the ground during those two months form the preparation upon which the flowering of the early spring garden depends. Bulbs, perennials, roses, deciduous and evergreen trees and shrubs may be planted at this season, but while most of these subjects will do equally well set out in the spring, bulbs, which are the chief glory of springtime, must be planted in the autumn.

### PREPARING FOR BULBS

The beds in which bulbs are to be planted are usually full of annuals, or bedding plants of some kind at this season. If there is a reserve supply of Chrysanthemums in the garden, it is not necessary to wait until frost before getting ready to plant bulbs. This was also hinted at last month. Chrysanthemums may be transplanted above the bulbs and thus keep up a display until the last pos-

sible moment of their flowering season.

But if it is desirable to prolong the season of annuals, bulbs must wait until frost has rendered them unsightly; although to do so is not conducive to best results, particularly with Narcissus.

Dig the ground deeply, more than a foot; and if it was well fertilized in the spring, it will not be essential to enrich it further for the bulbs unless they are to be left in the ground for an indefinite period, as is usually the case with Narcissus, and some of the

smaller, or minor bulbs, such as Scillas, Chionodoxas, Snowdrops, etc. Bone-meal and other commercial fertilizers are better to use than manure, and both are plentiful and cheap, a thing which cannot be said of the natural product. Better save the manure for roses.

### NARCISSUS

Except for special uses, or specimen varieties, it is not usual or desirable to plant Narcissus in big beds with special preparation. Common varieties may be dibbled into little pockets with a pinch of bone-meal beneath them, along paths or in groups beneath deciduous trees. Except the tight, white-faced *poeticus* varieties, Narcissus are not good subjects for formal effects; and are much more beautiful when used in a naturalistic manner. A lovely spring picture may be produced by filling a basket with bulbs of one variety (never mix Narcissus, or be led into buying so-called naturalizing mixtures) and carry it along a



A very interesting bit of border planting is shown above, an interesting combination of the earliest spring flowers, the Tulip, Yellow Prince, and the Narcissus, Queen of the North, making a gay bed of yellow blossoms

Left—One of the Crocus species, *Crocus Tomasinianus*, blooming on February 22nd in a protected spot. Any variety of the Crocus family is always welcome as they are almost the first cultivated spring flowers to appear in spring



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THE ENGLISH ROOM, by ELSIE DE WOLFE  
Miss de Wolfe is partial to a soft, delicate background and to designs of simple elegance



This Knole sofa, from THE ENGLISH ROOM, is of striped damask, with adjustable arms

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A pleasing early spring combination, Tulips, the Bleedingheart, *Dicentra formosa*, and the Rock Lily (*Trillium Grandiflorum*). Bulbs of all of these may be planted in October

in a garden path or through a grassy, sunny lawn, pulling the bulbs in patches and dibbets along the way, planting them where they fall.

Special varieties, and rare sorts wanted for exhibition or collector's sport should be planted in small clumps or short rows, and cared for the same as Tulips.

#### THE MINOR BULBS

Not nearly enough use is made in this country of the miscellaneous small bulbs. They ought to be planted by the hundreds and the thousands. It is silly to buy a dozen Crocuses or twenty-five Scillas. The effect of them is dependent entirely upon the quantity in bloom. They are cheap. Buy them by the peck and scatter them everywhere in large quantities. *Scilla siberica* is the best of the Squills. In the ordinary form it is blue as indigo, and looks well beneath the golden sprays of Forsythias; but there is a white form, *S. siberica alba*, which is especially dainty when lightly mixed with a mass of the blue variety.

Chionodoxas are much like Scillas but tend to be more lavender than blue; and the flowers stand erect instead of nodding. They are slightly more expensive and cannot be used so liberally but they do add a note of interest to step corners, and are more than acceptable in rock gardens.

Muscari, or Grape Hyacinths, are so-so. Those who like them are usually slightly crazy about them; but a good many of us think they are pretty weedy and not worth much. But they are curious, and somewhat quaint, and have a definite place in a grassy plot near damp ground.

All Crocuses are lovely. Use all the species, if you can get them, in the rock garden; but keep the big, fat, hybrid kinds away from the lean fare of stones, and give them broad patches of a lawn which will not have to be mown the first thing in the spring. The chief cause of failure with naturalized Crocuses, and in fact with all other naturalized bulbs, is that we become impatient of their long leaves which appear after the flowers have

faded, and cut them off. That is a tragic mistake. No plant can flourish for long without leaves; and Crocuses pay us in advance so liberally for their board and lodging that we ought to tolerate their foliage for the few weeks it takes to mature it. We do not loudly complain of the hundreds of perennials and annuals whose foliage we endure for months for their few weeks of bloom, and we should not find it hard to put up with the grassy leaves of the spring bulbs. If we destroy that foliage, we actually destroy the bulbs by starving them to death. That goes for all spring blooming bulbs, including Tulips, Hyacinths, Narcissus, Scillas, Crocuses, and so on and on.

An important group of American bulbous plants are now emerging from three centuries of neglect in favor of foreign bulbs. It is the Erythronium family, a group of California Dog Tooth Violets, of which the eastern white and yellow kinds are representatives. The California species are hardy

in the east, they are more variously colored than the eastern natives, and much more amenable to garden culture. Plant them deeply in shady, leafy soil as quickly as they can be got, selecting a spot which is likely to be moist in the spring, and to dry out in midsummer. A few inches of loose leaves will suffice for protection the first winter. It will pay to search the catalogues well, not many offer them; but they can be had from California dealers, and collectors of native plants. No exotic bulbs surpass them in grace of habit and charm of form and color. They deserve the widespread popularity which they are bound to gain.

There are dozens of other minor bulbs which can be used to enliven corners of the garden; but the treatment is the same for all. Plant them as soon as they can be obtained, and leave them alone forever, or at least until their increase is so great that they begin to crowd each other out.

#### TULIPS

Tulips are the most useful of all bulbous plants, and perhaps next to Lilies, the most admired. Practically all the planting stock is grown in Holland. This year they are exceptionally cheap, so that everybody can afford to have lots of them, in spite of the indefensible boost in the tariff by which we are compelled to pay three times as much to bring them into the country as we did last year. It appears that the politicians are about to repeat with Tulips the terrific injury upon American gardens which was perpetuated by the Narcissus embargo; in order to benefit a few farmers who believe that Tulips can be grown for the market in this country. That may be so, but we do not see why they should be, and have little hope in the light of the Narcissus experience to believe that nothing but hamstringing and irritation to American gardeners will result. It is hoped that some beneficent wisdom will prevent that error, but there is every prospect that sooner or later foreign Tulips will be barred from the country on some pretext or other to satisfy some political motive.



An early garden of spring flowers with Elwes' Snowdrop (*Galanthus elwesi*) and Crocus *Tomasinianus*, in bloom together against a background of grey stones and bright green leaves



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# Building for Enduring Beauty

Much of the Attractiveness of an Interior Depends Upon the Right Choice of Wall Finishes

By JOHN TAYLOR BOYD, Jr.



**A**LMOST limitless is the range of variety and beauty in the materials that are used for the interior finish of a home. Kinds, colors, textures, scale, practicality—yes, and in these days let us not forget prices—everyone's fancy can be suited in materials that will bring out the merits of any type of design.

Interior finish materials may be roughly classified in several ways. The most obvious one is the division into materials for floors, walls, ceilings and for special uses, such as metal work details. Then the different parts of the house have a governing influence on the choice of materials—whether in the living portion or in the service portion. In the living portion there is apt to be a rough separation between the richer, often more expensive materials that are used for the ground floor rooms and spaces where the design is apt to be more elaborate, and the simpler materials used on the bedroom floors. Finally, one must not forget those materials of special uses, such as are employed chiefly in bathrooms, kitchens and pantries, stair halls, sunrooms and so on.

The grade of the material used is a matter of prime importance. The principle involved is that a grade should be selected for each specific case that will give suitable appearance and durability for the purpose used. Generally speaking, it would not be sound practice to employ one grade—the highest, or the next highest, as the case may be—arbitrarily for all the materials used throughout the house.

For example, a grade of wood that is suitable for simple moulded trim or for paneling, might not have a fine enough or uniform enough grain to stand elaborate carving. Conversely, a grade of wood or marble that is suitable for carved ornament or sculpture would be too expensive to use for plane surfaces or for simple moulded or turned forms.

Professional skill and experience also are necessary for combining the materials properly in design, not only artistically, to bring out

their merits to the full, but mechanically as well. Skilled workmanship is also required, as well as the capable supervision of the mechanics and the inspection of materials in process of fabrication, both in the shop and on the job.

In designing with surface materials, one must first make sure of the soundness of the underlying structure to which they are attached. Foundations, walls, floors and roofs must be solid enough to prevent cracking or other damage to the surfacings by reason of settlement or because of undue shrinkage or warping of the structural members. Often it is not sufficient to make construction strong enough—it must also be inflexible enough to be proof against flexing of the surface material by reason of shrinkage of the material or of vibration. For example, floor construction is usually made stronger than is necessary to carry the expected loads of furniture and people. That is done so that the floor will not bend or vibrate and thus damage the flooring and crack the ceiling, to say nothing of the disagreeable effect on people that a slight bending in a floor produces.

Shrinkage is always a problem to the designer, particularly in the case of woodwork. All materials, whether surface or structural, expand or contract with changes in temperature and in moisture content, and the degree of expansion and contraction varies with the material. All this movement must be allowed for in the design, so as to prevent materials from being torn apart or from pulling away from others with disastrous effects.

In choosing materials for a certain room or space, one will do well to determine which is the dominating material in the design. The choice of the dominating material in large part influences and makes easier the choice of the less important ones. The wall material is apt to be the dominant since it usually furnishes the background for the furniture, decorations, and for the people. Another reason is that the general effect of the design of the room depends to a large degree upon whether the wall background is dark or light or what color it is. On the character and color of walls in turn depend largely the color and character of floor and ceiling. If the wall is made prominent with wall paper, murals or paneling, the ceiling is likely to be kept simpler in greater or less degree; and in the more pretentious effects a rich dark paneled or decorated ceiling is apt to rest above simple light walls.

Coming to the various materials, particularly those in frequent use, plaster is one of the oldest and best known finishes for walls and ceiling. Plaster has an excellent range of finishes and effects—from the smoothest to the coarsest texture. It can be painted almost any



Above—Plaster on walls and ceiling offers surfaces of unending variety, whether it is painted or, as here, papered with scenic wallpaper. Plaster combines well with other materials, as in this marble mantelpiece, large mirror and tiled linoleum. Elsie Sloan Farley, decorator

Plaster is the foundation of some of the finest decorative effects of the 18th Century periods in France and England, as is this drawing room of Georgian influence, with marble mantel, wall panels of wood mouldings and decorated plaster cornice. Furniture is from Jacques Bodart, Inc. Schultze & Weaver, architects



# CHARAK



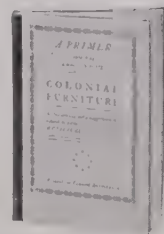
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In this charming little bedroom in the Louis XVI manner, painted plaster is used on walls and ceiling. The trim is wood, the cornice is run in plaster. The mantel and hearth are marble, the floor of oak strips. An instance of a perfect combination of several materials to harmonize with furniture and hangings. Holden-McLaughlin & Associates, architects

color, and its color may be enriched by one of those effects of strippling, blending or glazing that have in recent years given interesting and artistic results. Or, the plaster may have a fine "integral" color, obtained through putting a colored sand or a color compound in the mixture where portland cement plaster is used. Plaster may be covered with wall papers, with fabrics, or other coverings, and it may be decorated with mural paintings. Nor is plaster merely a material for plane surfaces. It has remarkable possibilities in architectural moulded, paneled and ornamented form of all kinds and styles that are employed for decorating walls and ceilings. In fact, the art of the plasterer has always been noted as one of the oldest and finest of the handicraft arts, from the days of ancient Greece, Persia or renaissance and mediaeval Italy, France and England. Even the greatest sculptors have delighted to work in plaster ornament or decorations, and the technique of "tempora" painting was invented specially for painting murals on plaster surfaces. Another merit of plaster is that it harmonizes well with other materials and decorations, whether or not these are architectural in character.

One could never come to the end in an attempt to describe the variety and beauty of design that is possible with wood—wood cut from many different species of trees, indeed from the various parts of the same tree—whether end grain, heartwood, or wood that is quarter-sawed. Wood may be painted, stained and varnished, waxed, or treated so as to give it a "natural" finish. Often, in making wood look natural man artificially anticipates the effect of the process of weathering for which nature requires a long period of years.

The woods whose grain is thought to be not especially distinctive are apt to be painted. However, some woods, like the southern pines, are sometimes mistakingly painted because people do not always appreciate their distinctive graining. Those are the softwoods, largely of the pine variety, but especially that invaluable group of woods known as "whitewood." Whitewood is of even, fine grain, is easily worked and it can be employed for paneling and other architectural form at less cost than most hardwoods. White pine is similarly used.

There are the other pines in commercial use, especially the southern pines, also the firs; which are not only painted but which also possess a distinctive grain that makes them useful for staining. Cypress is a wood that is likewise cheap, easily worked, and is either painted or stained to good effect.

The splendid hardwoods make an imposing showing and one could not imagine interior architecture and decoration without them. Such

are the oaks, walnuts, mahogany, birch, chestnut, pearwood, maple, gumwood, to name only the best known woods. They are all of honored tradition and venerable use. In recent years the popular interest in rustic or peasant or farmhouse interiors has revived the use of that fine group of hardwoods which take on a soft light finish—the maple, apple, cherry, pear. Modernist designers have likewise turned to these woods with alacrity, for one of the really sound practices of the new school is its flair for employing light colored woods decoratively, bringing out the beauty of their graining in flat surfaces with light varnishes or with transparent lacquers.

Veneering has likewise taken on renewed life in recent years, due both to the modernist tendency noted above and to the improvement in the mechanical process of splitting veneers. Veneer can now be made in unbelievably thin sheets, with the result that a single plank, of a

valuable wood like walnut, or of one of those many beautiful and rare tropical woods, will yield a much greater surface of veneer than formerly, thus reducing the cost. This new economical veneering has brought into interior decoration a new influx of rare and exquisitely grained woods from all over the world.

As a result of these new developments in wood manufacture, the designer has at his disposal a far more extensive range of wood materials and processes than ever was known before in the history of the world. He knows that he can apply the forms of any period, ancient or modern, to wood technique and that wood has as great possibilities of variety and beauty of form as almost any other material. The designer of today is interesting himself in designing combinations of different woods in the same room and, in so doing, he is reviving the old practice of inlaying wood, using for his inlays other woods and sometimes metals.

Marble is another wonderful material, whose value, unfortunately, is not always appreciated. No material is more appropriate in a home, even if it is only sparingly used. This is on account of its unrivalled richness, range of color and its beautiful veining. Any interior, even the simplest, may well have certain accents of color, and marble provides these admirably. There are several hundred marbles in commercial use, obtained from all over the world, but of course, the average dealer rarely carries more than a score or two in stock. This variety, however, is usually ample to provide an extremely wide range of selection.

Most of the finest veined marbles are quarried abroad, chiefly in  
(Continued on page 86)



Wood is one of the oldest and best appreciated of all interior finish materials. This is an Early 18th Century dining room of the type seen in the finer farmhouses and village houses of New England. Paneling of the window conceals the radiators. William F. Dominick, architect



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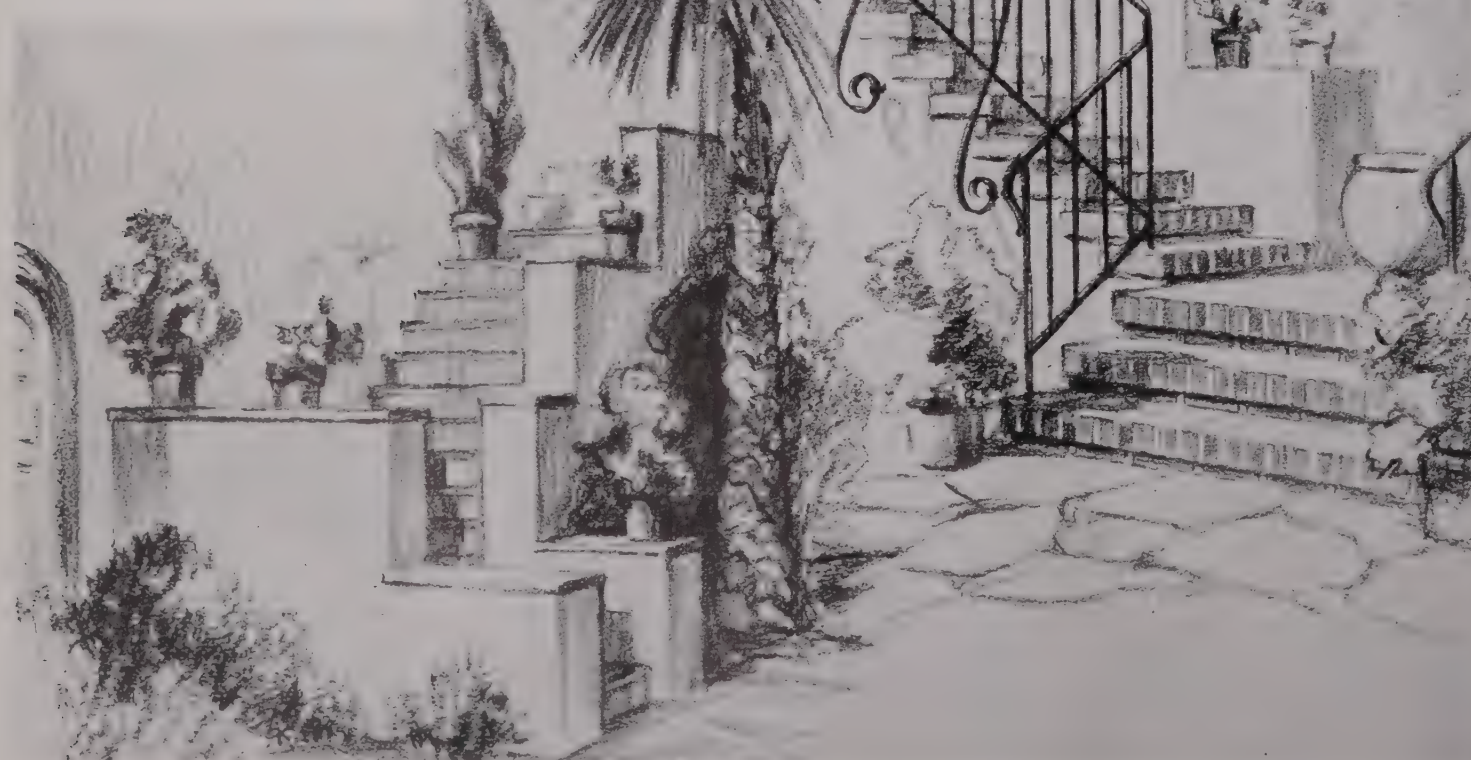
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Drawings by Willard H. Bond



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Large showrooms of similar character are maintained in Boston, Chicago, Detroit, Milwaukee, and Grand Rapids.



# Salt-Cellars and Superstitions

(Continued from page 25)



Oval pierced salt-cellar with blue glass liner showing classic influence of the Adam designs. Another type fashionable in the reign of George II. Courtesy The Goldsmiths & Silversmiths Co., London

phrase "loyal to the salt" indicating that it is extremely bad taste to repeat or discuss any private conversation which a guest may have heard in a friend's house.

In early times, the great standing salts were known as The Salt, and while we speak of those familiar on our dining tables today as "salt-cellars," actually this term is redundant. It is often supposed that the name was derived from the custom of storing salt in the cellar, but it really came from the Latin *salarious* or the French *salier* (both meaning salt-holder) and for some reason the word "salt" was added.

Among the various explanations regarding the purpose of the salt, one is that it was placed so as to denote the dividing line between the high-born and low-born at table, but this is quite erroneous. And to the better illustrate the ancient tradition and how it has remained with others to the present time, it might be well to describe a table when a mediaeval lordling gave a party, or, as it would then be described, "sate at meat." Nor was it until the days of Charles the Merrie King that the importance of the great salt disappeared, after which time it was later replaced by a massive epergne or center-piece on the table, which custom still survives.

Before the days of the dining room as we know it, it was the custom for the lord of the house and his guests to dine in the great hall with his knights, gentlemen, pages and more lowly retainers. Consequently, it was necessary to have some means of distinguishing the noble from the plebeian and this was accomplished by several means, all of which, in some form or another, we observe in this era of advanced culture. While the entire household was assembled in the dining hall, they did not all sit at the same table or "borde" as it was known. The lord in the center with his noble guests, to his right and left, was seated at the "high borde" (so named because it was raised on a low platform or dais), placed across the hall, the other tables being at floor level along each of the side walls.

Only one side of the tables was occupied, the lord sitting on a high throne-like chair, from which incidentally we obtain the word "chairman," the rest of the gathering being accommodated on forms or benches. Immediately in front of the head of the household, but slightly to his right, a large salt was placed to indicate the importance of those sitting at the "high borde," hence the old term "master-salt," from which it is easily seen why, today, the honored guest is given the seat to the right of the host, that position being "nearer

the salt"; other guests in the order of their social importance being farther removed from the master salt, while still others were seated at the tables in the hall "below the salt."

This phrase "below the salt" is another often misunderstood term in connection with the age-old tradition, yet it is quite easy of explanation.

The elite of mediaeval society dined, as described, at the master's or high table whereas all the other tables were on a lower level and consequently "below the salt." And doubtless no little displeasure was shown at times by those who failed to gain the distinction of the "high borde," one method of expressing this being to refuse to drink to a toast.

Nowadays the master of the household sits at the end of the dining table, but the custom of placing the honored guests on his right and left is still observed. And at a public banquet the traditions founded on those of olden days are more noticeable. The presiding dignitary and the guests of the evening occupy the center of the upper table across the room, other tables being placed at right angles in the same manner as those in the great halls of centuries ago. The master salt is no longer in evidence, but the most important ornament is always placed immediately in front of the chairman. Nor would it be wide of the mark to suggest that few public dinners are held without one or more of the guests at the "lower" tables knowing some resentment at being placed "below the salt."

Our modern word "hall" indicating entrance is a survival of the great hall of mediaeval times where the entire household were wont to assemble. The term "dining-room" originated from the custom of placing two tables in a separate smaller apartment, after about 1650; one of these tables was reserved for the head of the house, his family and noble guests while those of the rank of knight were seated at the other. There were three tables also in the hall, at the first of which the gentlemen below the rank of knight were seated; at the second

the gentlemen-in-waiting and pages; and at the third, the retainers and other servants.

Only for ceremonial purposes was salt taken from the great salts, the guests helping themselves from smaller salt-holders known as trencher-salts which were placed in different parts of the table; these obtaining their name from the custom of lifting salt from the holder to the trencher with the end of a knife. Later and present-day refinement demands that we use a spoon, but the many types of salt-cellars familiar to us were all evolved from the trencher-salts. Occasionally, examples of the latter are obtainable in one of the more important silver shops but the larger number now brought from England are of the later Georgian period by which time these attractive pieces of table silver had developed various shapes and especially fine decorative qualities.

Possibly the lack of knowledge concerning the actual

significance of the standing salt has been responsible for the non-revival of the ancient custom in America; for assuredly many long-forgotten traditions are being revived here. But it is more probably due to the extreme scarcity and consequently high values of these interesting pieces, one offered at Christies' about five years ago bringing some \$9000.00. None the less there are indications of the standing salt again coming into its own as a table decoration and doubtless, in time, more of the original examples will be reproduced by modern silversmiths.

This writer recently saw one such reproduction, intended as a table centerpiece or as a sideboard ornament, which is now in the home of a prominent American family. This was copied from the fifteenth century original known as the Ashburnham salt purchased from the descendants of the Ashburnham family by a well-known dealer, some years ago. It has the hour-glass shape common during the Middle Ages with these ceremonial pieces of table silver, and is about 9 inches in height. The large bowl-shaped top has an ornamental finial in the form of a



This massive standing salt known as the Mostyn Salt is nearly a foot and a half high, and was used during the reign of Elizabeth. From South Kensington Museum

mermaid, other mermaids in relief being applied to the cover and to the bowl and base.

There are numerous surviving master salts of this and other shapes which are even larger, some being as much as 18 inches tall. And in view of the present tentative revival of the salt, as a table decoration we may look forward to some of these also being copied; assuredly they are ornamental and those who are seeking novel table settings might well look to the past. Even if English eighteenth century silver is, strictly speaking, anachronistic to the standing salts, it is difficult to imagine a more romantic setting than a table upon which the center of attraction is one of the large square or cylindrical Elizabethan salts embossed with the various ornamental motifs of that time; remembering always of course in this use of the word "Elizabethan" that it is "Elizabethan" as copied by a twentieth century craftsman. And judging from the Ashburnham salt mentioned, those same craftsmen seem to be excellent interpreters of forgotten styles.

After about 1735, the plain trencher-salts gave place to those with the circular bowls raised on three feet and from that time many of the silversmiths developed other dainty forms of these little table pieces. Each different type seems to have been made in sets of at least four and sometimes more. The number of salts in a set was usually kept even as they were distributed opposite each other down each side of the table. It is rarely possible at the present time to find more than four early Georgian salts of the same pattern.

That no little artistry was developed by the different styles will be evident from the smaller salt-cellars shown with this article, one form of decoration, which is especially remarkable, being the piercing of the sides with various designs and using a blue liner to hold the salt and serve as a colorful background to the pierced work. This style was particularly popular during the late Georgian time, though the circular bowl on the three legs remained equally fashionable.

As individual objects it might seem that salt-cellars are more or less insignificant, but it is a curious fact that a dining table invariably seems to be lacking completion without one at each corner. For some time, there was a tendency to allow the salt-shaker to displace the open salt-cellar, but this "introduction of restaurant manners into the home" did not long survive and at the present time it is far more usual to see a pepper caster and a salt-cellar, for as the Booke of Kervynge instructs, "at every end of ye table set a salt-cellar."



Pair of George II circular salt-cellars chased and decorated in the rococo style. These were made in Newcastle, 1774. Shown here by courtesy Wyler's





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## October Work in the Garden

### Further Suggestions for Fall Planting

By G. A. STEVENS

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#### TULIPS

But never mind, we can still get Tulips, even if we are denied Narcissus; and we ought to enjoy them while we can, instead of brooding over past hardships and future wrongs.

The variety of Tulips is truly legion; but they all fall into two general classes, the Early and the Late. Of these the Early Tulips are vastly more important, if gardeners only realized it; but in the quaint way such things have of happening, it seems as if the opposite were true.

It is futile to argue the question here but Early Tulips really do satisfy a genuine need. Late Tulips come at a time when the garden is literally overburdened with other blooms, and they would never be missed from a good collection of other plants.

Early Tulips suffer still from the reaction that took place against all bedding-out plants a few years ago when otherwise intelligent beings so far forgot their wits as to use plants for embroidery designs on the lawn, making scroll-work, floral clocks, lodge emblems and other stupid and ornate objects to the misery of gardeners and plants. Some such adornments still survive as objects of misdirected energy and skill, but no one dares to call them beautiful. Early Tulips got a bad name because they were so closely associated with that kind of gardening, and in consequence were swept out on the same wave of indignation that banished the bedding-out plants of hateful memory.

But a few tough-minded individuals still cling to time. A few of us hard-boiled gardeners recognize that without Early Tulips the garden is drab and without brilliance in late March and April. There are no bright red flowers, no vivid pink, no apricot tinted blooms so cheerful and so easy to have as the Early Tulips whose exuberant frivolity and sturdy constitution cause them to burst into bloom sometimes even before the Daffodils and Hyacinths.

So let us plant Early Tulips generously again, especially red, pink, and white varieties to supplement the yellow of Narcissus, the lavender of Hyacinths, and the blue of Scillas. Plant them in little clumps, or in solid beds of one color. Avoid any suspicion of design or geometry. Put them in little bays against evergreens or in groups among peonies whose new, red foliage makes a stunning foil for them.

All Early Tulips are relatively short stemmed. They are not much good for cut flowers in consequence. That is all the better for the garden. The flowers stay out doors where they were intended by Nature to be. Too many excellent blooms are wasted by taking them indoors anyway; and Tulips whose beauty is a thing of wind and sun, always look languid and sulky indoors.

Of Early Tulips the best variety is De Wet. It is brilliant orange-yellow with scarlet threads running through its color like overshot silk. Next to it, the old favorite, Pink Beauty is head and shoulders above the rest. The finest red is Sir Thomas Lipton, maybe; the finest yellow is a matter

of no account, because it is a color not needed in Tulips while there are Forsythias, Dandelions, and Daffodils. The best white is Diana, but some like Lady Boreel, which is a dainty thing; and there are pretty flaked varieties like Flamingo and Princess Juliana—but it is much more fun finding these things out for yourself.

Of Dougle Tulips there is very little good to say; few people like them in the garden, although they are quite jolly in pots.

Late Tulips form a whole gardening world unto themselves; there is little use to begin discussing them here. All are good; all require the same treatment; and the field for adventuring with new varieties is endless. Some like to plant them in hateful big beds as the sour-red blotches of Pride of Harlem in city parks testify every spring. Others prefer cuddling a dozen bulbs of Dido or Ambrosia against a yew and enjoy the combination in anticipation for months in winter and for weeks in realization in spring. Some will experiment with the new white Darwins of which Helene Eaking, Zwandenburg, and Cararra are splendid examples. These white varieties are exquisite when underplanted with forgetmenots, or yellow primroses. Some with odd taste will like the dingy, arty, shades of the Breeders, and some will just riot in the enjoyment of a heterogeneous mixture of all colors and classes. All this goes to show that there are Late Tulips for every taste, and the best thing to do is to study a good dealer's catalogue and trust to its eloquence. It is terribly hard to fail with Tulips if they are planted with ordinary care in October.

#### OTHER MATTERS

Besides being a month for bulb-planting, this is a season in which Rock-garden perennials may be planted. It is a month in which new projects may be undertaken, important changes in the garden may be begun and executed, soil may be got ready for cold-frames and greenhouse use; compost heaps torn down and sifted; sash may be re-puttied and probably washed and painted; manure may be laid in to rot down for spring use; spindly trees and shrubs should be firmly staked; and new rose beds dug and fertilized in anticipation of planting new bushes in November or next spring.

October is a month for setting out Mertensias, Bloodroots, Trilliums, and other native plants which can be obtained from collectors at this time. It is a good season to move Evergreens, and to take in stock plants to be kept in cold-frames or greenhouse from which to make cuttings in the winter. It is a good time to take up and pull apart violas and to establish the pieces in frames for next spring's use, and it is a good time to . . .

In fact the things to do during October are so many, so various, and so urgent that I feel guilty of taking up so much of any gardener's time telling about it, when he must know that he could be doing his garden and himself more good by being out with his plants than reading anything I have to say.





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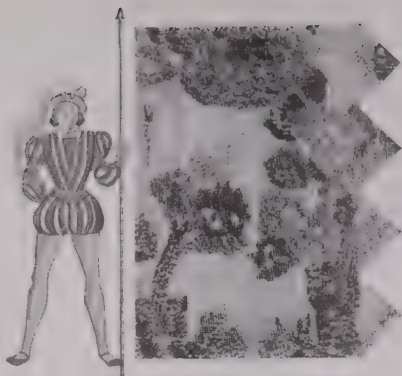
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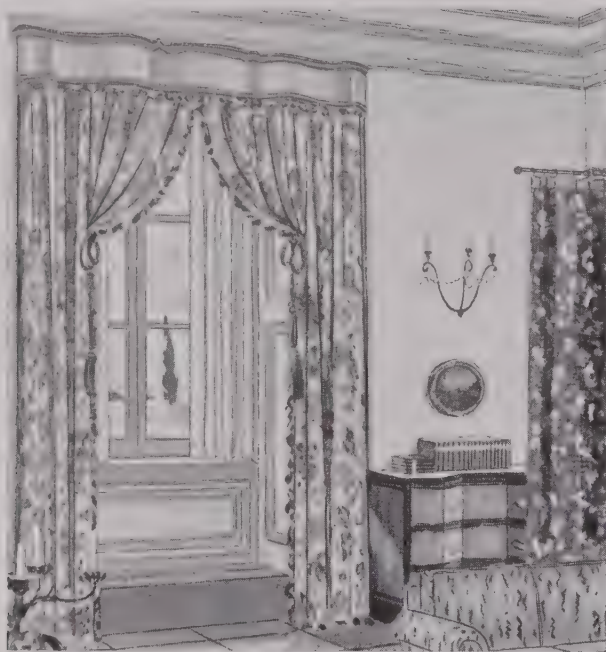
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## Paneled Rooms by Modern Craftsmen

(Continued from page 28)

with much larger panels designed later; and those popular during the Georgian days, represented by the splendid pine interiors of which many are now installed in American homes.

We have allowed ourselves to wander into the fields of history and to forget our original purpose of dealing with the tonal value of woodwork as background. Here we have but three woods to consider, namely, the traditional oak, pine and the walnut which has undoubtedly become increasingly popular in this country during quite recent years. Not that walnut was unknown before, because there are old rooms in what were once fashionable city homes which are paneled in American walnut and not a few in mahogany.

It cannot be suggested that in the matter of paneled interiors we are attempting a revival of one particular style. Rather both architects and craftsmen are displaying a breadth of vision in the several slight variations and adaptations to the original so that the reproduction woodwork may be more in accordance with the demands of present-day rooms. Obviously, the superficial area and the lower elevation of some modern interiors have to be considered and frequently necessitate a modification of those details found with the early paneling, from which the design was obtained.

While there are distinct differences between oak and walnut the predominant tonal color with each is brown. It has been said that brown has always exercised a greater attraction to the human eye than any other shade. Nor is there any reason to question this when we remember that it lacks harshness, it blends with almost any other, and it undoubtedly stands foremost as a background for brighter colors. The explanation of these attributes is better understood when it is remembered that brown is a color-mixture of red, yellow and black, thus a combination of the two most brilliant and the most somber.

Oak has and retains a visible characteristic and one adding to its decorative qualities in the hard satin-like stripes or markings which are lighter in color than the rest of the wood; these are technically known as the medullary rays or rays that radiate from the center of a tree. They cross the annular or age rings which follow the circular shape of a tree trunk, and when a log is quartered and cut the saw cuts along the medullary rays giving us the wide stripes mentioned.

While an ineradicable tradition causes us to associate oak with rooms in the manner of the English 16th and 17th Centuries, as well as with the homes of the pioneers of America, walnut paneling on the other hand would perhaps suggest an interior in which the moveable furniture should be of that wood and of the styles introduced from Holland. But we can afford to take a much broader view in our choice of furniture for a walnut room, even if in producing a dining room or library in the manner of the English Stuart Period we are more or less restricted to the oak. So far as the William and Mary and Queen Anne styles are concerned, it must always be remembered that the early part of this period, at least, represents a transition from the oak to the walnut, and it is natural therefore to find

pieces of furniture made of either wood in the homes dating from that time.

Craftsmen now combine something of the early with something of the later and in most instances the results are all that could be desired.

This despite the fact that the later Georgian paneling has little or no seeming relation to that which had appeared during the 17th Century; but the modern artist has by careful adaptation, associated certain of the elements. All the former elaborate carving such as was inspired by Grinling Gibbons and others is now generally discarded, except in especially large interiors, the beauty of walnut paneling being expressed by the natural markings of the wood itself.

In deciding upon the type of panel work to be installed, it is of the utmost importance that the size and shape of a room be kept clearly in mind. For this reason it is always better to rely upon the advice of an architect or upon that of an experienced decorator. The obtainable types are numerous to say the least, especially, as previously remarked, as the men making walnut woodwork have developed both the old styles and produced many others by adaptation.

With certain rooms the paneling is restricted to a high wainscoting with a wide section of plastering above; this wainscoting may be in long narrow vertical panels or shorter verticals with small squares above or below. Another now popular type, taken from the English 18th Century, continues from floor to ceiling, the upper panels being long and narrow, divided from small squares below by a molding, the stiles and rails being narrow with a fairly heavy cornice molding. The small square panels found with the Jacobean oak period, which are particularly suitable to smaller rooms, are also reproduced in walnut nor is it likely that any other type has remained as consistently popular.

Not infrequently the surfaces of the larger walnut panels are veneered with burl or stumpwood, but this is rarely done unless the room is large and the height of the ceiling is well above the average. In fact, it might be said that such interiors in which the more decorative figured veneers are used to any great extent are restricted to offices and other public buildings, and to all of us who have reason to travel in the elevators of modern skyscrapers this use of figured walnut is or should be familiar.

Mention of veneers as employed to decorate walls recalls that modern machinery has been developed to such a remarkable degree that various woods are now sliced to the thinness of heavy paper. These thin sheets are affixed to a stout canvas backing and applied to walls in a similar manner to wall paper, the framing stiles and rails being nailed on to form the panels. But thin as this new form of wood paneling is, it may nonetheless be stained to a desired tone or waxed to produce that soft satin-like appearance which good wax and "elbow grease" will bestow on any woodwork. This new method of paneling walls would seem to suggest almost unlimited possibilities, offering particular appeal to those "home-decorators" who by dint of perseverance are deserving of that wifely tribute, "handy around the house."



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## The Old China of Chantilly

(Continued from page 33)

ly one of the chief objects proposed by Cirou and specifically stipulated in the royal letters-patent under which he was working.

Before going further it should be pointed out that Chantilly never undertook very much in the way of originating new styles. The factory was started with the modest ideal of making good imitations of Oriental porcelain and, although subsequent work was not confined to Oriental patterns, nevertheless the successive directors of the establishment seemed to have been content to put forth excellent adaptations of the various styles that issued from other factories. The factory continued in active operation till 1789 and, after Cirou's time, was directed by Antheaume, Potter, de Baynal and Lallement.

The products of the Chantilly factory consisted mostly of articles of common utility.

In its contours, Chantilly china at first showed the influence of Japanese shapes derived from the pieces that served as models. We find, for instance, that a lobate form was particularly in favour for dishes, trays, platters and sugar bowls. In many instances, too, Chinese shapes were adopted; this was true not only in the case of tableware and tea sets but also respecting little modelled figures and grotesques. This tendency, of course, was in accord with the prevalent rage for all sorts of *Chinoiserie*, a vogue too popular to be ignored. Along with these unmistakably Japanese and Chinese contours, or obvious derivations from them, there were many distinctively French forms that were wrought with the utmost refinement, delicacy and charm. These European forms were mainly of a later date than the purely Oriental contours which, however, were never wholly abandoned. When the Sèvres factory was well established the work done there afforded considerable material for imitation or close adaptation and it frequently happened that the Chantilly renderings could not be considered inferior to the Sèvres models. How close sometimes was the resemblance between Chantilly and Sèvres china can be judged from the fact that instances are known where the Chantilly mark has been removed by falsifiers and the Sèvres mark substituted.

The body of Chantilly china was a soft paste of even, granular texture with a mellow, creamy or slightly yellowish tinge. Although somewhat resembling the paste of Saint-Cloud, nevertheless it has a certain characteristic quality that renders it quite distinguishable from the paste of the older factory. The Chantilly body, too, seems to have been more solid, stable and resistant in the firing so that large flat pieces could be successfully made. Such pieces, apparently, were not produced at Saint-Cloud. The Chantilly glaze was of two distinct types. The earlier kind contained oxide of tin which produced a milky-white and somewhat opaque quality that really enhanced the brilliancy of the decorations, gave the ware a very individual aspect and heightened its resemblance to the Japanese models. In the later type of glaze the oxide of tin was abandoned and it was wholly transparent. This change was made presumably to meet the necessity of competition with the

wares of Mennecy-Villeroi and Sèvres.

The decorations used on the Chantilly china were always fascinating in character and beautifully executed until a very few years before the factory was closed, at which time the struggle of competition was so fierce that the ware became unduly commercialised and the decoration suffered in consequence. Until then, however, the quality of the decoration was beyond unfavourable criticism and it always had a rare distinction and delicate grace that have endeared it to the hearts of all china-lovers. One of the earliest, as well as one of the most characteristic and best, types of decoration was in the Kakiyemon manner, of which the lobate gravy-boat with cover and stand is an admirable example. The colouring of the very Japanese flower sprigs is red, grey-blue, jade green, pale yellow and brown.

There was also the more staid and conventionally arranged Imari decoration with its dominating masses of deep blue, red and gold. Likewise, there were polychrome Chinese *motifs*, both floral and with human figures. One of the loveliest instances of such decoration is exemplified by the large flower pot mounted with *ormolu* stand and rim. The ground colour is a bright yellow and the lobate reserved white spaces on the sides are filled with rich-hued polychrome decoration of Chinese peonies.

Some of the pieces were decorated altogether in under-glaze blue, but the grace of these pieces is no less than that of those on which more colours are used. Besides these there were many decorations in the Dresden manner with the characteristic little Dresden scattered flowers and sprays in polychrome. There were also polychrome flowers, fruits and birds similar to those used at Sèvres, and the blue, green, yellow and rose grounds in the Sèvres style, accompanied by gilding, reserved panels and multi-coloured flowers, are quite comparable with the same kind of decoration executed at Sèvres. Added to all these there were in the Chantilly repertoire embossed patterns of basketwork and sundry similar *motifs* for the rims of plates and necks of jugs; perforations for fruit baskets and plate rims; modelled and applied embellishments for white ware; and modelled figures, flowers and grotesques for the knobs and handles of different pieces of tableware, these latter being often enriched with colour.

Two other types of decoration very characteristic of Chantilly china reflect the jealousy of Sèvres—the decorations in monochrome, sometimes with the birds, flowers, fruits and other *motifs* in a clear green etched with black; and those either in monochrome or with a very few quiet colours as accents, and no gilding, the rims, knobs, handles and other parts, where gold would ordinarily be applied, being finished instead with mauve, blue, rose or dark green.

The customary mark used at Chantilly was a neatly drawn hunting-horn applied in on-glaze red. This red enamel-painted mark sometimes gave place, in the late eighteenth century, to the same device in blue. Likewise, the later marks are often accompanied by letters and figures meant to indicate particular patterns or the identity of the decorators.





*Interior design by John Hutaft, New York*

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## California Home with Italian Influence

(Continued from page 35)



*Like a rare jewel, an exquisite piece of furniture such as the old Venetian chest above, gains infinite life and charm if its setting is correct and in keeping. . . . That is why the completeness of Rorimer-Brooks service is so important. For here are galleries filled with the world's treasures; artists who are masters of furniture, fabric and accessory design; craftsmen skilled in woodworking, upholstering and wood-finishing. . . . It is a completeness of organization that assures settings of such perfect harmony that even the finest of old originals are given added beauty . . . are made to live more vividly.*

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The rear garden contains a lily pond and flagged terrace, surrounded by shrubbery that conceals a revolving clothes line

almost all woodwork has been eliminated from around the openings in the living room, where the unframed rectangular fireplace is emphasized by the slightly bowed-out wall and plain square tiles of the hearth.

In the colorful fresco around the arch of the living room entrance is seen a revival of one of the most common methods of wall decorations during the Renaissance, which till recently was almost a lost art. The base of the plaster being mixed for the *burning in* of the color, which will neither wash off nor scrape off, and hence is as permanent as the wall itself.

The pale apricot tone of the waxed, hand-finished plaster, forms a pleasant ground for the lively fresco, another gay note being struck by the bright red lacquered, planked door of the fuel room in a corner near the fireplace, which room also houses card tables, music rolls, and the like.

The casements across the front of the living room, which really are

doors, swing out to the little wrought iron railed balcony at the front, while the second group, located to one side, which with their transoms are ten and a half feet high, are cut to within two feet of the floor.

The mahogany and oak parquet flooring of the living room, which is patterned into large squares, continues in smaller squares into the hall, dining room and library, steel living room floor beams above the garage insuring against sagging or vibrations during dancing.

Through the two wide arches in the hall is obtained a long vista of both living and dining rooms; a small niche in the rear wall of the latter room, by suggesting a third arch, lending depth to the picture.

Other than a pair of shallow china and glass closets framing French doors that open to the side garden, the dining room is void of built-ins, a second group of casements, or doors, opening to the cement block loggia at the rear. All dining room

Detail of main entrance, showing plain planked door, and the simple goose neck style bracket lamp, designed specially for all exterior points



woodwork, as well as that of hall and library, is in acid etched finish, and lighting fixtures, like those of the living room, are of wrought iron.

Compactness and efficiency are combined in the service part of the house, where the walls are covered with canvas in order to save wear and tear on the plaster work.

But a single door cuts into the wall space of the scientifically planned kitchen, where both long walls are completely filled with built-ins . . . the large tiled sink and drains beneath wide casement windows, housing spacious drawers, shelves, and two heavy slicing boards.

(Cont. on page 78)





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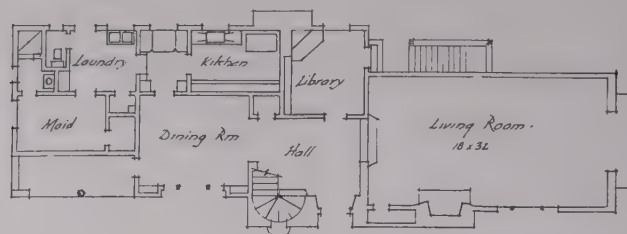
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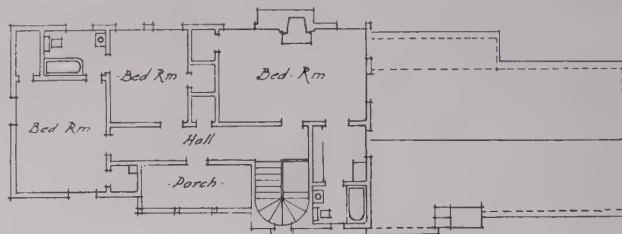


## California Home with Italian Influence

(Continued from page 76)



Floor plan of the DeWitt house denotes the extreme simplicity of arrangement of the eight rooms, which have been so planned as to also permit a side and rear landscape garden within the hilly lot



The second floor plan of the DeWitt house shows the very complete arrangement of the bedrooms with adequate bath arrangements

## Colonial Homes of Great Dignity

(Continued from page 23)

this series have pointed out this truth in many specific ways?" he asked. I nodded assent.

"It takes no small effort to get all those many elements into a perfect whole," continued Mr. Platt. "A sense of fitness and of restraint and of good taste should guide the architect. I suppose you are going to ask me about styles?" he asked, smiling.

"It is a prime quality in your design," I replied. Mr. Platt then said:

"Perhaps the most concise definition of style is the French one: *Le Style c'est l'homme*. This means that if an architect has style and if he is a real man and an artist his hand will be recognized in every bit of his work. People in looking at his work will say immediately, 'that is *his* work.' This means that the architect has such profound convictions as to precisely what the work should be that his individuality is clearly stamped upon it. This is the true way to view style. By style is not meant accepted historical definitions—like the Gothic style, the French style or the modern style.

"On the other hand," explained Mr. Platt, "it does not mean that the architect should break with tradition. The architect necessarily incorporates in his own work beauties that have impressed him in the architecture that has gone before him."

"No one should hope to turn his back on the past with success," I observed.

"We need the experience, the inspiration from other countries," said Mr. Platt. "The English teach us much. To a greater extent than any other people the English have developed the country house in relation to its surroundings. That is because the country home seems to have meant more to an Englishman than to other men. But there are other sources of inspiration to an American than England. One would be foolish, for instance, if he did not take advantage of the beauty that the French and the Italians have each instilled into their own country life.

"That brings us to the American accomplishment," observed Mr. Platt. "We too, like other peoples, have adapted the country house and its

surroundings to our own climate and landscape. Both our climate and our landscape are different from those of other countries. In England people need sun all the year around. In Italy they want it only in the winter. France stands midway between those two countries in that respect. But in the United States we have many climates and the character of the landscape varies enormously in different parts of our country. Each requires a more or less individual country house and garden architecture of its own.

"On the other hand one may question whether or not we Americans have contributed anything in country house architecture that seems to be distinctly our own—except for the bathroom and the butler's pantry, and except for the general convenience of our house plan. Have we ever invented anything in the way of furniture? Compare, for example, furniture of the various periods of French, English and Italian architecture and decoration. In our history we have nothing like that—nothing that can be recognized as being exclusively in the style of the period."

"There is no doubt of that," I agreed.

"But, nevertheless," said Mr. Platt, "we are making progress. Things in this country are being done better—perhaps better than anywhere else at the present time. It is our fault if this is not true, because here in America we have had opportunities in architecture that no other country has ever had—especially in the vast amount of building and of money available for it.

"One point must never be forgotten. No matter how beautiful the plan may be and no matter how beautiful the execution of the plan and the furnishings—unless the client plays his part the thing will not live. It will not have that vitality that can result only from the fact that the house was built for an owner who appreciates what he has and who knows how to use it. After the architect has finished with the design the owner must go on with it and make it a living thing. The architect can go only a certain distance toward the final result—the client must do the rest."

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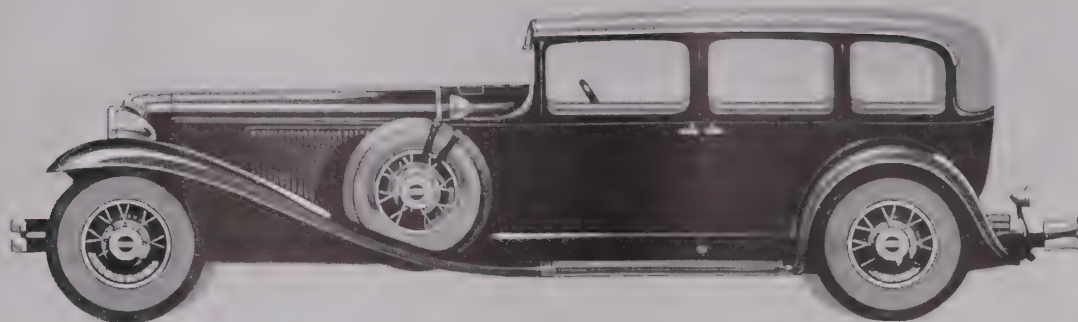
- A. Cocktail napkin of fine quality linen,  $5\frac{1}{2} \times 7$  inches with Pointe de Paris lace and fine Venise monogram. per dozen \$45.00
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# CORD

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## Duncan Phyfe Furniture

(Continued from page 41)

Scotland and came with his parents to America, about 1784, when he was 16 years old. The family seem to have settled in Albany where Duncan learned his trade and some years later (1795) established himself in business in New York.

That general notice which Phyfe's furniture has attracted during the past few years is traceable to its suitability to present-day interiors. The modern cabinet-maker first began to copy the various types of tables and other odd pieces, but later produced complete suites both for dining rooms and for bedrooms. Like the furniture of Hepplewhite, that of Phyfe is remarkable for the use of graceful curves; besides which there are certain elements indicating the personal predilections of the New York craftsman.

With all his finer work he sought and accomplished a light gracefulness combined with perfect stability of construction. The result is that a dining room furnished in the Phyfe manner is at no time somber or heavy, though always evincing that dignity associated with the ceremony of dining a century ago.

Like curves appear with the frames of the chairs which have the lyre with four strings to form the backs, the front legs taking the graceful in-curved shaped found with many of the English Late Georgian chairs. This particular suite is also illustrative of Phyfe's use of the carved acanthus leaf ornament combined with reeding, a decoration which is applied to all the supports of the pedestals. The acanthus leaf motif is also carved on the front legs of the chairs; a feature which may be regarded as typical of Phyfe's designs.

One point in connection with this furniture has long since been recognized both by laymen and by professional decorators: That is the value of one or two pieces in a room which is otherwise treated in a different style. As an example of this, we will assume that the cabinet in a living room is of the more severe architec-

tural style of Hepplewhite; some of the chairs have the open arms and the upholstered panel backs and seats with square legs and stretcher rails of the Chippendale period; other chairs have similar robust straight legs and rails with the "hump" back found among those of Hepplewhite. If the tables and sofa for such an interior had like straight supports, it would be impossible to avoid a sense of uncompromising severity with the setting.

With the Duncan Phyfe revolving-top tables that are made today, drawers are still fitted in the deep flange, but certain sections are left open as shelves for books, pipes and other items which one likes to have near a favorite chair. A convenient arrangement, because once seated, all that is required is to turn the table top around and another section of the "library" appears for inspection. Further such a table is convenient for writing.

We have remarked that all Phyfe's finer designs such as are now being reproduced in present-day shops, are unmistakably inspired by those of the English Neo-Classic school. But a comparison will show that he sought to interpret many of the various motifs in a distinctive and individual manner. In fact, it might be said that he endeavored to produce a style which would, in time, come to be regarded as essentially representative of an American tradition. By far the larger number of his chair designs display a decided influence gained from the ancient Greek seats.

This characteristic is especially indicative of his efforts to eliminate straight lines and the frequent appearance of the lyre motif as part of the pedestals emphasizes his desire for curved forms. Probably it has been this very fact which has been instrumental in bringing the attention of the present generation to this furniture; because it has recently been obvious that the majority of us have tired of the monotony of the eccentric verticals and horizontals.

## Rich Simplicity In New Modern Fabrics

(Continued from page 53)



Artificial silk and cotton 50" velvet in red and beige or green and beige. By courtesy of Johnson & Faulkner, Inc.



Paul Lamerie Cup and Cover of silver made in London in 1742.

## Paul Lamerie

Illustrated above is an exquisite piece by Paul Lamerie—court silversmith to King George II and probably the greatest of English silversmiths. It is one of the many important pieces recently brought to this country and added to the Crichton Collection. These pieces are available and may be viewed at the Crichton establishment.

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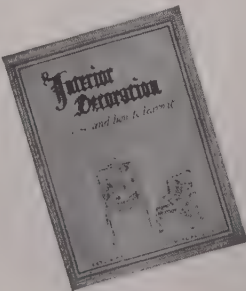
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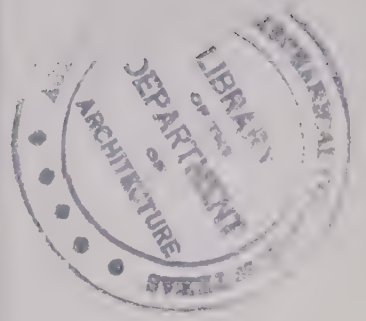
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*Collectors and connoisseurs cordially invited.*

# LANS

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## Broadway to Date

(Continued from page 45)

tile since Leonardo da Vinci as Heywood Broun. He is, too, besides possessing so many and varied attributes, the very eyeball of Publicity, as Hamlet once said (or was it Broun himself?). Mussolini, Shaw, Broun—there you are! And you and I crawl toward our obscurity!

Mr. Broun ran for Congress, he runs a daily column, he has appeared in bread-lines, he has done everything possible to Mend the Heart of the World. Now he really entertains us!

It's a great show—"Shoot the Works"—with Heywood Broun playing seven or eight different kinds of rôles, all of them perfectly. No such acting has been seen on Broadway since Lionel Barrymore played "Macbeth". He plays the shy boy, the lover, a Viking king, an old roué, a Sicilian gangster, a Believing Husband, a night-clubber, an ironical schoolmaster and, finally, a soft-hearted columnist.

And every one nearly helped Mr. Broun in the preparation of his unique revue—Dorothy Parker, Nunnally Johnson, Peter Arno, Irving Berlin, Jack Hazzard, and almost everybody you can think of except Doctor Cadman and Andrew Mellon.

The evening rolls along through sketches, songs, quips, quiddities, and many choice slices of bolony. Next to the Gargantuan, Puck-like, Ariel-like Broun, I liked Bill O'Neal best.

"Shoot the Works" is unforgettable!

### "THE PSYCHOLOGY OF O'NEILL"

The Theatre Guild and Jed Harris having decreed this season to be an O'Neill season, I have been meditating on four impressions I get from the O'Neill plays. They are:

Man versus the Universe: All the characters in the O'Neill plays might be sculpt as the Laocoon. They struggle with the serpents of heredity and environment and are doomed. The universe conspires every moment against the individual. He is born to be toyed with, degraded, slaughtered.

There is no "redemption" anywhere, except perhaps in smug conformity and gold. For those who think, feel and revolt there is awaiting them a Caucasus or a Calvary. Prometheus, Christ and Laocoon are the everlasting symbols of Man.

Irony: Irony is the belly-guffaw of Rabelais frozen in the brain. Or maybe it is only a hard-boiled tear. The irony of O'Neill is the latter—a hard-boiled tear, for it is doubtful whether he is capable of a guffaw.

His is the irony of Strindberg, Ibsen, Octave Mirbeau and Ambrose Bierce. It is an irony implicit in the very nature of his characters—whether it is Yank, the Emperor Jones, Anna Christie or Marco Polo. Each one carries within himself the germ of his own buffoonery.

"Man is the only animal," says Cabell, "that plays the ape to his ideal." In O'Neill's plays we are all apes, trying to imitate ourselves, seen in the mirror of our brain-dreams. But the irony of O'Neill is not bitterly anti-human, as it is in Swift and sometimes in Bierce. At its heart is pity—or at least a vast sympathy—which is always superior to pity.

The Social Conventions: In O'Neill's dramas the conventions, customs and laws of society are everywhere the enemy of the human being. Only the strong, unscrupulous,

daring Dionysian being stands a chance of carrying away the gates of Gaza.

Amoralism: It is in vain that one looks through O'Neill's plays for a "message," an ethic. He is always, even in some of his earlier unimportant plays, beyond good and evil. He is as inexorable as Sophocles, Thomas Hardy, Turgenev and Strindberg. His characters are chemical and psychological experiments, just as all of us are in the hands of the unseen Master of the Laboratory.

"I am not here to teach—I am here to reveal," might be the motto of the author of *Desire Under the Elms*, as it has been of every artist worthy the name from Aeschylus to Robinson Jeffers, another great American master of Tragic Beauty.

His new play, "Mourning Becomes Electra" sums up the four viewpoints. But of all O'Neill's plays the one that affected me most, that I believe to be profoundest and most lasting, is "Lazarus Laughed".

### CIVIC OPERAS

The Civic Light Opera Company, under the direction of Milton Aborn, made such a hit in its Gilbert & Sullivan revivals that it is to become a permanent institution in New York, giving at a \$2 top all the old light operas. After the tidal-wave of jazz and meowling and caterwauling on barbaric instruments that they call music this is a relief. Let us have even "The Chimes of Normandy" and "The Grand Duchess"! Down with the saxophone! Up with the violin!

The Civic gave us two near-novelties when it revived Gilbert & Sullivan's "Trial by Jury" and "Ruddigore." The first is a short one-act satire on trials by jury, extraordinarily bold when you consider that it was first produced in London in 1875. But the English have always enjoyed fun poked at themselves. "Trial by Jury" is farcical and even grotesque, with some good music by Sir Arthur Sullivan. Frank Moulan and William Danforth were heads up in this.

"Ruddigore" is the only one of the G. & S. operas that does not contain a famous lyric. It is, truth to relate, not one of their top-notchers, although nothing that this great combination ever did could be called mediocre. When tired of "modernity" see these Civic revivals.

### "WHITHER, MASKS?"

The rarest thing on our stage is the grotesque—the tragic grotesque. It should be with us today, but it is not. This is a grotesque-tragic epoch. Why hasn't drama reported something of this to us?

The philosophy of the grotesque is bedded in the cock-eyed squint at reality through flying images. It is the comedy of the imagination. You guess at "what it is all about"—just as we do about life itself. What is it all about? Whither? Why? Whence? We see only sections of things. It's all a cock-eyed squint. There are no absolute proportions. Mixed pickles—that's reality.

Since the war life seems rather grotesque to most of us. We are knocked into a cocked hat. All standards in drama, art and literature are cock-and-bull stories—mostly bull. Euclid is dead. Einstein and his crazy, topsy-turvy universe is here! There is no solution for anything. All is

(Continued on page 84)



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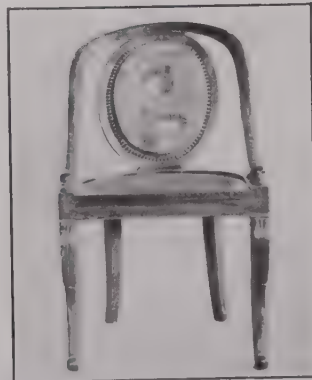
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## Broadway to Date

(Continued from page 82)



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image. We are all pleasantly insane, as Pirandello will tell you in *Right You Are If You Think You Are*. And if you are not insane you had better pretend you are, he says in his *Henry V*, a great play of the grotesque school which was done so poorly here several years ago.

In the grotesque drama we are trying to look at ourselves as in a convex and concave looking-glass because we are sick of looking at ourselves normally. The enormous laugh of Aristophanes and Rabelais has not triumphed over our tragic conscience. To escape the consciousness of guilt we try to make ourselves believe we are insane.

Which remark brings me to Pirandello's *Right You Are If You Think You Are* and his *Henry V*. *Right You Are* is builded on a foundation of pure farce and rises story by story to the spaces where the gods laugh at humanity. There is no truth. What you believe true is true. There is no way of judging sanity from insanity. There is no such thing as human personality, for we have a different existence in the mind of each one who knows us. All is illusion. Life is a mirror of some hidden Reality in which we beings move as phantoms. This, I believe, is the groundwork of the drama of the future, and Luigi Pirandello is its prophet.

*Henry V* is another tremendous indictment of life done in the grotesque. A man goes insane through an accident at a carnival while he is impersonating the character of Henry V. His friends continue the illusion that he is the Emperor for twenty years, but after twelve years he recovers his sanity, and his disillusion is so great that he prefers to remain insane in the eyes of the world, and even murders—we can't condemn an insane man.

The point is this—this man was greater as an insane man than the stupid, sane people around him. Hamlet played the same trick. Pirandello says that all forms of sanity are akin to stupidity, and that it is only the illusion, the lie, the streak of madness that lifts us to the sublime.

In Shakespeare and Racine and the Greeks this madness was incidental. In the Pirandellian theatre it is a doctrine, a philosophy, a metaphysic. It is in some degree a universal quality, for every being conceives himself as he is not; he continually falsifies himself in the mirror of his egotism. "Would some good God the gift t' gie us—" You know the rest. But Bobby was wrong. *That* would be the tragedy—to see ourselves as others see us. Defraud us not of our madness, our hypocrisies, our eccentricities, our lies, our peacockery!

If the beings in a Fourth Dimension are looking down on us they see us as grotesques. They look on our tragi-comedy with satanic merriment, through the eyes of an Aristophanes, a Swift, a Voltaire, a Capek (of "The World We Live In"), a Pirandello.

I do not include Shaw in this supermundane audience, for he is a Karl-Marx-made-a-man-of-me mountebank, and he has not the terrible grin of Pirandello, but only, at the most, a satanic simper.

"THE WELTER OF REALISM"

Legitimate realism is the attempt to put before an audience an exact reproduction of a New York street, a city-room in a newspaper office, a

front-line dug-out or a New York cigar store. It is based on what Henry James called "the emotion of recognition," which is the psychological basis of all realism in any of the arts. The eye and ear of the greatest number must be moved spontaneously to make the tongue say, "Oh, isn't that true to life!"—the word "life" being used here in its very lowest terms, the eternal mechanics of everyday contact.

I saw a play some years ago in which John Mason appeared—the name of the play escapes me at present—in which the stage was given over completely in one act to an exact duplicate of a Childs restaurant. Tremendous applause always greeted the rise of the curtain on this scene, and the play had a long run, mainly, I believe, for that reason. "My! if you want to see a Childs restaurant, go to see—" (naming the play), many persons said to me. Yet there was, of course, more to the play than this scene. But it was that scene that stuck.

The success of the moving-picture depends, fundamentally, on this craze for instant recognition, for the instinct to see nothing but the familiar—a cow, a locomotive engine, a stenographer at work in a downtown skyscraper, a close-up of a paper-weight, a corner drug-store in a small town. This craze for realism is also observable in the books of the day—and which subsequently go on the stage—life as it is, as though it weren't enough to live the questionable thing every day without adding to it its representation in print and on the stage! The purely imaginative and the purely romantic are at their lowest ebb everywhere—as though the imaginative and the romantic were not as "real" as sheer realism!

"THE MUSICAL-COMEDY RACKET"

*Racket* both in its literal meaning and its metaphysical one. So let us now conduct a more or less profound inquiry into why they stream from the fourteen or fifteen points of the compass with festal lights in their eyes and their mouths wreathed in Steeplechase grins to pay ticket speculators grim and gorgeous prices for such mosaics of slop with names such as *Moo-Cow*, *Goo-Goo*, *Choo-Choo*, *Cutey-Cutey*, *Hi-Diddle-Diddle*, *Piggy-Piggy*, *Pussy-Pussy*, *Oh, Ebenezer!*, *Soopy-Sappy*, *Nunkey-Donkey*, *Doodle-Goof*, *Blah-Blah* and *Alley-Boop!* You will see these names in white fire either this season or next. I have not patented them. I give them to the Synthetic Mozarts of musical Broadway for their very own.

But I delay the inquiry with my well-known asides and verbal philanderings (a weakness of too much early street education and no college discipline). Why do they go to hear the same tenor, soprano and basso-buffo (under many revolving aliases) sing the same song over and over again? Because of the mob's indestructible love of the familiar and its holy fear of the seat-worm, Change. The same old legs, the same old costumes, the same old joke factory, the same old impersonations? See previous reason.

Then we have the well-known instinct of "release". They get this in the scenery, veils, perspectives, spot-lights and "bulls", together with an ear-choking and brain-numbing chaos of catgut, drum, horn and saxophone.



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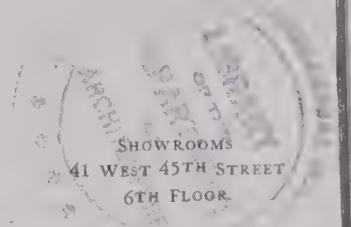


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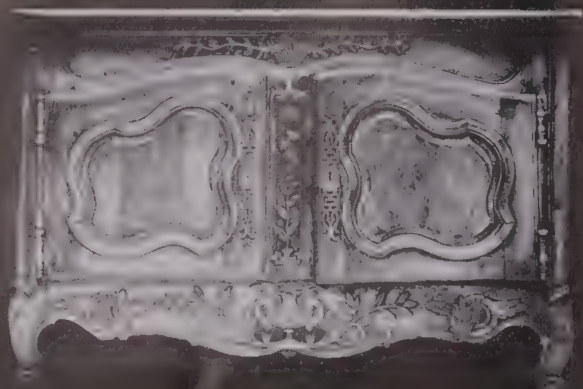
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## Building for Enduring Beauty

(Continued from page 64)

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The United States, nevertheless, has an excellent range of colored and veined marbles, as well as a series of hard, close grained, impervious marbles for artistic use and for practical purposes, such as flooring, and in kitchens and bathrooms such as floor and window sills, etc.

Akin to the marbles are a number of colorful stones—generally limestones of which the celebrated whitish Caen stone of France, the Bedford and Portland stone of England, the Roman travertine stone of Italy, and the Indiana Limestone, Kasota, Briar Hill (a sandstone) of the United States are but a few examples. These stones are used for wall and fireplace facings and for architectural details much as marble is used. The chief difference is that they come in thicker slabs. They show to good effect in entrance vestibules, halls and stairhalls, and also in certain details in rooms, such as hearths and fireplace facings.

Still another ancient material is tile. Its artistic and practical value was pointed out in the article "The Importance of Good Floor Coverings" in the August issue of ARTS & DECORATION. Like marble, tile, too, may add that needed wonderful touch of color in an interior. In addition it has great interest of pattern. Never were finer tiles available to the designer than today, both domestic and imported.

Metals, too, are usually essential in an interior, in grilles, railings, lighting fixtures, electric light switches and wall outlets, in hardware, and countless other details. Not only has the fine old historic craftsmanship in metals been revived, but to the ancient technique in iron, brass and bronze has been added a new technique whose possibilities we are only just beginning to glimpse. Metallurgy plus industry has provided us with a new set of metals—aluminum and non-staining and non-rusting nickels and steels in a score or more of different compounds and alloys. These are being put to good use in interior decoration.

Glass, too, has followed a similar course of progress. To the old art of the glazier the new technique adds fresh sparks of inspiration and rich resources of technique. Glass means color, texture, quality of light, reflection, accents, delicate plane surfaces and rich forms. The modern etching of patterns on opaque or translucent glass is a valuable contribution to the art. One should remember also that glass combines well with metal, and that today, besides the familiar com-

bination of glass with gilt or lead or wrought iron in framed mirror or window sash or lamp, we have the new silvery-appearing metals mentioned above.

In applying all these varied materials, one should know what materials are suited to certain well-known types of design, particularly the period designs. Such a classification, however, should be flexible, since much depends upon the degree of freedom with which one departs from the conventional patterns. The freer the period design, and more original, the freer may be the choice of materials involved.

The period designs were based in part upon the use of materials that were local to the country at the time. In the early English Elizabethan and Jacobean rooms, therefore, oak—particularly oak paneling of more or less architectural character—was a material lavishly used, along with plaster ceilings, there either plain or decorated. Oak was likewise used extensively for floors and for the heavy, rather architectural furniture of the period. Limestone—of the Bedford or Portland type—was also employed for architectural motives, around the doors and windows and fireplaces; and for floors, particularly the floors of entrance vestibules, halls and corridors. Plaster was also used for walls. Glass, often colored or tinted, was an integral part of the design. It was featured in the large casement sash of the mullioned windows. Wrought iron details were generally an important part of the effect.

In the ensuing periods in England came a wider use of materials. The oak technique of the earlier times—supposed to be based on the workmanship of the shipbuilders—developed greatly with the employment of other woods. Thus, in the time of the Georgian period, we see monumental rooms paneled on walls and sometimes on ceilings in walnut. The finer grain of walnut permits more delicate carving and so the elaborate technique of Grinling Gibbons ornament is based largely on the use of English walnut. In the less formal interior effects, the English pine paneling—often knotty and of light, "natural" finish—is frequently observed. Other woods, such as pearwood, came into use at the time.

In the English Georgian periods, plaster continued to be popular, although in smoother surfaces and in more classic architectural forms, generally painted in light, delicate colors. This development culminated in the style of the Adam brothers. It continued into the ensuing Greek revival period, in which wood was sparingly employed, generally only for trim.

A somewhat parallel development took place in France. In the earliest French designs of the Renaissance, such as the period of François I, oak was favored, but the French soon developed admirably their native walnut, both in dark stained and in lighter "natural" finishes. Other woods were also taken up. However, by the 18th Century, in the periods of Louis XIV, XV and XVI, plaster was the favored material for the formal architectural interiors, on walls and ceilings, which were light and often touched up with gilt, and

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## The Vast Lure of the Lilies

(Continued from page 49)

delaying to write of the famous Gold-banded lily, *Lilium auratum*, which is white in part, though not tubular. Its extreme beauty belongs in the Archelirion group, because the blooms open out broadly, the segments being "reflexed" and fringed or twisted so as to give an air of sumptuous elegance to the short but heavy cluster or raceme in which they appear. As I write I think of two superb stands of this lily I found years apart and miles apart in Pennsylvania's wild Sullivan County. A peaceful old lady sat in the moun-

Auratum growing and going. Meantime, the wise gardener will plant it annually and hopefully—it pays for itself in one season anyway. (A word of suggestion to the beginner is to buy preferably the *Platyphyllum* variety of Auratum. It is stronger and better.)

In the same Archelirion group is the magnificent *Lilium speciosum*, which is almost as beautiful as the Auratum and much easier. Clumps do get established in a garden border, and they carry the glory of lilies way into the fall. The plants are



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The superb, the American Turk's Cap lily, is orange or scarlet, spotted with purplish brown, drooping, the petals strongly reflexed

tain-village home porch beside which grew a tremendous stem on which were at least a dozen immense Auratum flowers. I got my picture of it on a glass negative, but I have a better one in a flower-memory! The other hung from a steep hillside where the farmer who loved it had planted it in "chip dirt," as he called his natural leaf-mold. I wish I could do ten per cent as well as either of these mountain folk had done without trying. One can easily buy and as easily plant (always deeply in good garden ground with that sand pillow increased to surround the bulb) the noble Auratum, and it usually blooms, then, alas, as usually, or altogether too often disappearing.

My feeling is that we fail with Auratum because we buy the big, fat bulbs the canny Japs have fed up in rich soil for our American market, these bulbs also having had their roots rubbed off to make them look pretty. No power of reproduction has been left in them, and they deliver and die. Mr. Wilson told me he had found this lovely lily in great perfection on the slopes of Mount "Fuji" where the soil was only volcanic detritus, but with a considerable protecting ground cover of weeds that kept the soil cool. Probably we will come to have sound small bulbs offered to us, with roots, sometime, and then we can keep

sightly when not in flower, and the various sub-varieties give a range of rich beauty. Rubrum and Album are, of course, described by their names, though the first is rather a very deep pink. Melpomene is also an excellent form. The Speciosum bulbs take the same treatment as Auratum, and they do well with partial shade. No one need be afraid to adventure in the Speciosum field. As I have said, they bloom desirably later.

Some years ago there came from West China a new lily which at first was called a yellow Speciosum. Later it was defined as a true species, and named *Lilium henryi*. It has proved an easy and dependable lily, adaptable and quite permanent. Its brown-spotted orange-yellow blooms come at the summit of long, bending stems, and it loves half shade. It now comfortably belongs in American gardens. No one need be afraid to start it.

Among the very easiest of the lilies is *Lilium tigrinum*, the Tiger lily, which in July and August brightens many a garden corner with its wide racemes of orange flowers, spotted brown-purple. Japan and China gave us this treasure, now naturalized among us as is the lilac which came from Bulgaria. The Tiger lily, preferably of the Splendens variety, will enjoy almost any situation, flourish-

(Continued on page 88)



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## The Vast Lure of the Lilies

(Continued from page 87)

ing in the full sun which rather discourages other lilies. It grows to four feet, and old clusters are fine in their informal elegance. Tigrinum has the same peculiarity as that mentioned for the Sargent lily, in that it produces bulbils which if planted will grow into blooming bulbs.

Among the lilies of color are the many elusive and desirable American species. The Superbum lily (*Lilium superbum*) is often called the American Turkscape, because it is in the Martagon group which has recurved segments for the most part. This Superbum is plentiful in the wild from Canada to Georgia, but not at all plentiful in gardens. I think it is mostly because we are not sufficiently observant and patient with it. At Breeze Hill I have at last managed to make it happy, and that makes me happy as well. At my summer mountain home in the Pennsylvania Alleghenies, I am looking as I write at a glorious clump of Superbum planted in the edge of the forest eleven months ago. It needs shade, and ground cover, and "let alone," apparently. I suspect many failures result because the curious bulb it has is misunderstood. It is double, like a dumb-bell (the botanist calls it rhizomatous), and sometimes three bulbs are joined by the connecting rhizome. Like all lily bulbs this needs careful handling.

California has a lily related to Superbum in *L. pardalinum*, sometimes also called the Western Tiger lily. It is handsome, but a bit hard to make comfortable and continuous in the east.

Our own eastern "lilies of the field" are difficult to make succeed in gardens, though easy enough where they naturally grow. *Lilium canadense* ranges its spotted yellow-orange and red flowers from New Brunswick to Georgia—except in my garden! Another, *L. philadelphicum*,

grows as generally in the wild, but grudgingly in the garden.

The daintiest of the lilies I know is *L. tenuifolium*, the Siberian Coral lily. It is also easy to have, though not enduring long, a difficulty met by the ease with which it may be grown from the seeds it freely produces. Its clear scarlet bells are bright anywhere, but perfect in rock gardens.

There is a group of lilies which I am here referring to as Candlestick lilies, because the bloom is always upright, on the end of the stalk, and not inclined at various interesting angles as are most of the other lilies. These Candlestick lilies also are as assertive in color as they are in upright habit, for they bloom in vivid shades of scarlet, orange and yellow, frequently spotted or "maculated," as the botanist puts it. They are vigorous, spreading, easy to grow in full sunshine, and form a spot of gorgeous early-summer color when massed in the border. I have never heard of any disease or difficulties to which they are subject. They include a number of botanical species, and I presume I am treading on dangerous ground when I say that they may be bought as *Lilium dauricum*, as I best know them; as *L. elegans*, *L. umbellatum*, *L. thunbergianum*, and so on. All are good, some are better; all are comparatively inexpensive, all require no especial care.

As I write I am bothered not to go afield among the lilies of my acquaintance. I want to tell of the apricot beauty of *L. testaceum*, of the vigor and peculiarity of *L. hansonii*, of the Martagons, of *L. croceum*, of the pompous *L. pomponium*. But I forbear, urging my readers to begin with restraint and in a spirit of adventure, sure of that garden joy that comes to all who strive with intelligence, with or without full success. If we all succeeded every time, what would we have to talk about?

## Building for Enduring Beauty

(Continued from page 86)

sometimes ornamented with mirrors and crystal chandeliers and bronze details. Nevertheless, wood was beautifully used for the parquet floors, which were of oak and walnut, with a light finish.

In the earlier French periods limestone—like Caen stone—was used for architectural details. By the arrival of the 18th Century, marble was favored, for the French designers perceived its rich decorative possibilities.

The Directoire and Empire styles had much in common with the contemporary English post-Georgian modes in the materials used, particularly in the prevalence of light painted plaster walls and ceilings.

In the French provincial interiors one sees a wide use of light native woods, largely hardwoods, and frequently cut from the orchard. Plaster was used, generally in a simple rustic manner. Stone flagging or tile floors were characteristic. In the metals, iron, brass and pewter were favored.

The same elements enter into the materials of the Spanish and Italian Renaissance periods. In those countries, wood was scarce and the oak and walnut at their disposal was not used as lavishly as in the north. Plaster, stone, marble, tile, wrought iron, bronze and brass—these are the chief

materials of the Mediterranean countries. In the later, more ornate periods, plaster, stone and marble were used with the greatest richness and elaboration of architectural form.

Again, in the interior styles of Early America, one sees the same tendencies. The earliest rustic homes were marked by a varied use of plaster walls and ceilings and painted white pine trim and paneling. Also, natural woods, particularly pine, were used to sheath the walls in many of the first homes. Pine and oak planks were used for floors. Native stone, either rough or smooth like flagging, was used for fireplace hearths and facings. Wrought iron, brass and pewter were the usual metals. Then, in the later and finer mansions of the later 18th and early 19th Centuries, the materials of interior finish were like those of the English Georgian designs on which they were modeled. Our beautiful native orchard woods were favored.

The list of materials is by no means exhausted. Again, the resources of industry provide us with a new series of synthetic materials desirable for wall and floor coverings and for other uses. With varied technique we are able to get new effects and to bring out hidden beauties in the materials themselves.



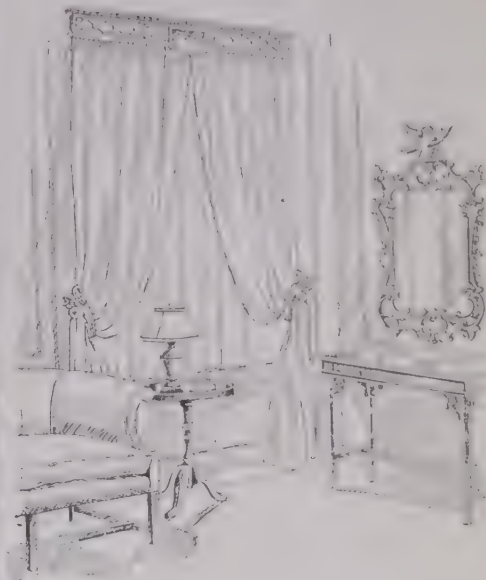
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*The importance of the window cornice as an integral part of the decorative scheme is recognized and the Chippendale cornice shown here is but one of the limitless number obtainable at Friedman Brothers where any combination of motifs in any color scheme may be had.*

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NEW YORK SHOWROOMS  
730 Fifth Ave., Heckscher Bldg.



## A New Ideal in City Living

(Continued from page 51)

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**Oliva & Co. Inc.**  
A. OLIVA

Fancy becoming a débutante in a "Jade Ballroom" or giving your bridesmaids' dinner in the "Rose Dining Room!" Or your first reception in the "Empire Ballroom," which, except in size and space, closely resembles the Empire Room of the Old Waldorf. And how easily entertaining is done in this fairy palace not only for public functions, but in one's own suite which is equipped in detail with every requirement desired by the most distinguished and discriminating host.

And truly imagination was at work in incorporating in the new building some of the famous features of the old Waldorf, when it was known the world over as the most important hotel in the world. Who does not remember Peacock Alley, where the world came to see and be seen? And you will find it almost in replica, back of the great lounge as you enter the present structure. Another fascinating feature is the bringing from the old Waldorf the famous Astor family dining room. This has been completely reconstructed in the new building with the historic woodwork, ceiling, wall panels, doors and windows of black walnut of the early Victorian period, and forty murals from the old hotel add to the glory of the new building.

But fascinating as these old features are, the present generation will find a greater excitement in the new features—an automobile parking place really incorporated in the building itself, a children's playroom, Vitaglass windows, and a shopping bureau, an entertainment bureau and a social secretary service.

So far, we seem to have been caught up in the wonders of the beauty and social comfort of the Waldorf, thinking mainly of the perfection of decoration and furnishing. But one cannot encompass the wonder of the Waldorf-Astoria without stopping to study the design of this building which actually provides for a private railroad siding underneath the hotel, and guests who own their private railroad cars may leave Palm Beach, Chicago or Montreal and come directly to the Waldorf, disembarking alongside a special elevator which takes them directly to the lobby, or Peacock Alley, or their personal suites. Another unusual feature is a private driveway and entrance through the hotel, 90 feet wide and 200 long. This runs through the center of the building

from 49th to 50th Streets. And the architects have arranged also the most sumptuous roof garden with its own kitchen and outdoor terraces and express elevators. And there is a vast exhibition space (40,000 square feet) for the display of art, books, fashions, automobiles and motor boats. And so many ballrooms, large and small, (where from four thousand to three hundred may give dances) that one remembers Isadora Duncan's prophecy that one day all America should be dancing.

In the magnificent restaurant, one of the loveliest things in the world, decorated by Sert, three hundred may dine or you may have a cozy dinner *à deux*, with that perfect service that renders dining "just two" more enthralling than a king's banquet. And, of course, there are the special arrangements for music. The semicircular stage at one end of the Grand Ballroom has space for a full-number symphony orchestra, and I am told that in the balconies circling this room there are boxes in which charming, intimate dinners may be served. And a great organ is to be installed and a full theatre-sized movietone and a technicolor apparatus. Twenty-seven passenger and service elevators serve the Grand Ballroom. And there are also private elevators so that one may enter the hotel direct to the Ballroom.

After a survey of this greatest of modern hostleries, one wonders can anything ever excel it for future generations. Personally, I doubt if anything more perfect of its kind can ever be produced for the joy and comfort of mankind. It seems to me the supreme achievement of its kind. And such things are possible. We can think today of the greatest painting of the Renaissance, of the greatest Gothic cathedral, of the most surpassing loveliness in sculpture. Why should not the Waldorf-Astoria stand, perhaps, for all time to come, as the hotel unexcelled in splendor of architecture, richness of decoration, and beauty and peace of living conditions? A place where, increasingly, the social world will turn for its opportunity of fine as well as pleasant entertaining, whether in the giving of a great musical festival, a gracious débutante's dance, or a banquet prepared by Oscar for the famous statesmen, for the renowned artists, for royalty itself, from all over the world. And this, as a matter of fact, will only be duplicating the activities of the old Waldorf in its prime.



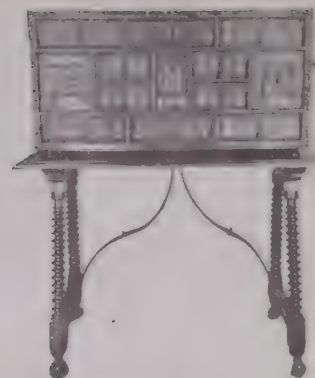


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*Member Antique and Decorative Arts League, Inc.*

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from FRANCE



from ITALY

**GALLERIE  
INTERNATIONALE, Inc.**

448-450 Madison Ave., New York City  
(at 50th Street)



## Picturesque Burgundy by Motor

(Continued from page 47)

ty of everything about the Hôtel Dieu, it is most efficiently conducted; of all the hospitals the writer has ever visited, it has the least suggestion of suffering, of anaesthetics or of disinfectants.

The inn at Beaune must not be forgotten; it is famed for its good food. And the goodness of Burgundian food is famous the world over. At Saulieu, at Avallon and at Autun, too, the food is particularly delicious as well as varied. It is so good, indeed, that one of the inns in one of these towns—it is better for you to find it for yourself—is noted amongst French *gourmets* as the place where you will find the best food in the whole country. Once having dined there, you can well believe that the reputation is quite justified. In Burgundy, furthermore, you will find special characteristic delicacies that you are not likely to meet with anywhere else. Every one of them is worth trying. Local dishes, for that matter, are worth trying everywhere; they are part of the fun of travelling.

If you are an enquiring traveller, willing to forego speed and occasionally turn off from the main roads, one alluring spot that invites you to turn aside, on the way south shortly before you reach Avallon, is Naily-sur-Cure. Just as you cross the stream, flowing placidly between sedgy banks and shaded by rows of tall poplars whose reflection is sharply silhouetted in the water, and just before you enter the village, with its venerable grey church and old stone houses, a near view of the Château de St. Moré. It is a thirteenth century square castellated structure surrounded by a reed-grown moat reflecting its high walls and circular corner towers topped by conical candle-snuffer roofs. The south wall has been cut down to the ground leaving a full-view from the far side of the moat of the inner court with its trim garden. The Château de St. Moré is a typical bit of old Burgundy and leaves an unforgettable picture graven in the memory.

A little farther along the main highway another side road turns off to Vézelay and, if you pass it by, thinking it leads nowhere in particular, you will make one of the mistakes of your life. The road winds through a valley for a while and then, just as the vale widens a little, there is Vézelay perched on top of its conical hill, dominated by its marvellous abbey church rich in memories of St. Bernard of Clairvaux preaching the Crusades, Thomas à Becket, Philip Augustus and Richard Cœur de Lion. The abbey is one of the chief gems of Mediæval France and the town, it should be added, with the rare charm of its Mediæval houses, makes a fit setting for the abbey. Even without its stirring memories, Vézelay is a place not to be missed as all too often it is because it is somewhat out of the way. Should you go for luncheon to the little inn at the foot of the hill on a market day, when the dining-room is full, take the precaution to call for a bottle of some particular vintage when you order your meal. That will ensure good and prompt service and the one distraught waitress won't come and tell you the fish is all gone or there are no more peas, what-

(Continued on page 94)

## WATSON & BOALER

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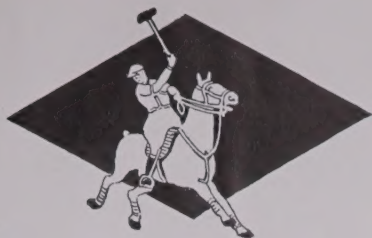
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- booklet "Your
- Home—Its Decora-
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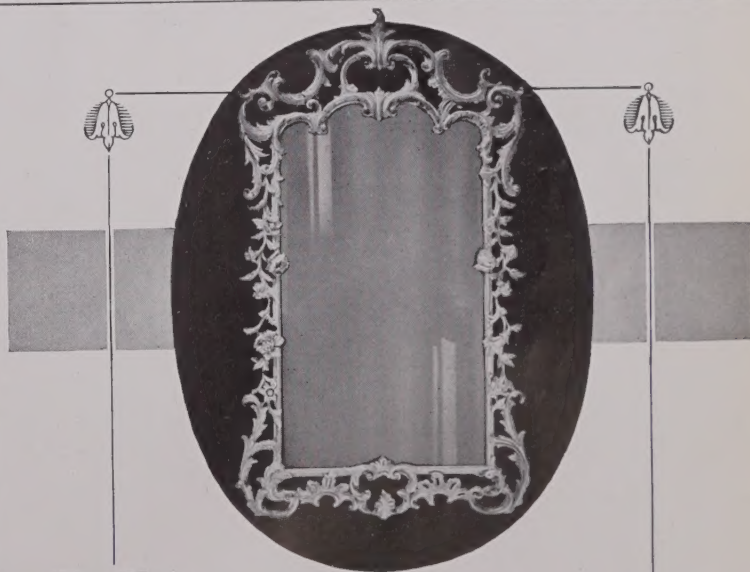
And it ROLLS, noiselessly, on ball bearing wheels.

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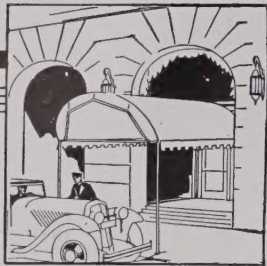


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Double room with private bath and shower from \$6.00 up daily

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The connoisseur of comfortable living will appreciate the charm of this excellent hotel.

Ownership-Management

MORRIS WHITE HOLDING COMPANY, INC.  
O. WINTRAB, Managing Director

**THE FIFTH AVENUE HOTEL**  
24 FIFTH AVENUE  
New York City

LATZ/NO

## Picturesque Burgundy by Motor

(Continued from page 92)

ever she may tell the other lunchers who have been content to take the *vin ordinaire* that accompanies the food without extra charge. The bottle of known vintage will cost only a few francs more.

Even a little town like Vermenton—and Vermenton is right on the main highway—has its rewards that pay investigation. Fond as the writer is of poking about to make discoveries, he never discovered the good things in Vermenton till he was obliged one night to put up there. Hastening on late one dark night from Avallon to Sens, a horseshoe nail in one of her rear tyres brought the "Dowager" suddenly to a halt. The "Dowager" is the car. It was bad enough having to get out in the pitchy blackness to change a wheel—no child's play with a large Daimler—but when a second horseshoe nail twenty yards farther did in another tyre, that was too much. The sorely irritated driver (the writer) declined to do any more changing. He resigned himself to getting such cat-naps as he could, sitting in the car, and sent the others on to find for themselves such shelter as they could at the nearest house. It was then nearly two in the morning. Just as the driver was falling into an uncomfortable doze, one of the party returned to say that Vermenton was right ahead nearby, around a curve of the road and that there was a clean little inn with the landlady awake. Accordingly the "Dowager" crept slowly along a hundred yards farther on a flat and all the party slept in beds. Next morning, while the garage man was repairing the punctures, there was plenty of time to explore and Vermenton yielded much of interest that no one could catch even a glimpse of in speeding through. There was also time to get shaved at the local barber's—the light in the inn room was impossible to shave by—and this experience proved that French provincial barber shops ought to be labelled curiosity shops. Imagine being shaved by a lad of twelve, enveloped in a white smock and an important air!

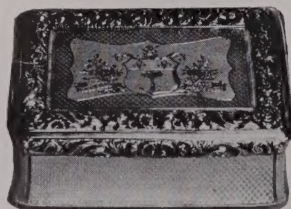
Avallon rarely gets its due measure of appreciation because the average motorist stops at the admirable inn there—where Napoleon once stayed—only for a meal or the night, and then speeds on, north or south. The main road enters and leaves the town in such a way that you might pass through a hundred times without being aware that it is a walled town almost surrounded by a deep valley. To explore, even in the most super-

ficial way, you must give up at least two or three hours. Then you will get some notion of the ancient fortifications, the old abbey with its stone sculpture, the Mediaeval houses and shops—the latter contain all manner of marvellous trifles to be found nowhere outside of provincial France—the fifteenth century clock tower straddling the street and the choice little valley of the Cousin far below the ramparts with its farms and its mills beside the stream. Across the valley, above the cliffs and wooded steeps, you can just make out the Château de Chastellux, once the home of that early American traveller who left such a fascinating account of his visit to the infant republic, the Marquis de Chastellux.

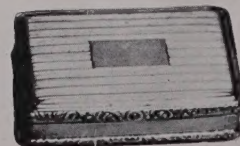
The Morvan Hills, to the south of Avallon, will repay you with no end of surprises and delights and, before you, there is Autun as an objective. And you need never fear being overtaken either by night or a meal time away from one of the larger towns. Once at luncheon time we found ourselves in the obscure little village of Chissey-en-Morvan. It would have been too late for a meal if we had pushed on to Saulieu, the nearest place of any size. The only place that gave the least promise of food was the tiny general store, and that did not look really promising. Making our way through barrels of pickled fish and casks of dried peas and lentils, we asked if we could possibly get something to eat. We were shown into an immaculate little back parlour with white curtains and potted plants at the windows and, inside fifteen minutes we had a luncheon fit for a king—soup, an omelette and vegetables cooked as only Burgundians can cook them, a salad, a sweet, cheese and a bottle of wine.

The small towns out of the beaten track, as well as the countryside of Burgundy with its wondrous and varied beauty, are full of unexpected rewards for the holiday motorist. If you fail to dig out such places as Sémur, Clamecy or Tournus you may not know, perhaps, what you have missed, but you can rest assured that you have passed by things you would have been more than glad to see. Motoring in Burgundy at any time of the year is pleasant; it is an ineffable joy in spring, when the cherry trees lining many of the roads for miles are in blossom, in the summer when they are in full fruit, or in autumn when the countryside is a blaze of purple and gold with golden-rod and Michaelmas daisies.

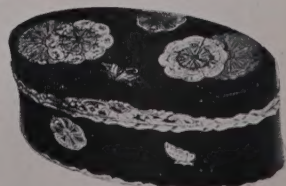
## Three Interesting Snuff Boxes



A SILVER snuff box made in the reign of George IV by Thomas Shaw of London. At the bottom is a dainty French box made in 1759 by Eloi Brichard, the body of tortoise shell inlaid with gold.



THROUGH error the three lovely snuff boxes shown here were incorrectly credited in our September issue. They are all in the fine collection of Crichton and Co. The one above is a George IV snuff box, made in London in 1821, with heavily chased border and basket weave design.





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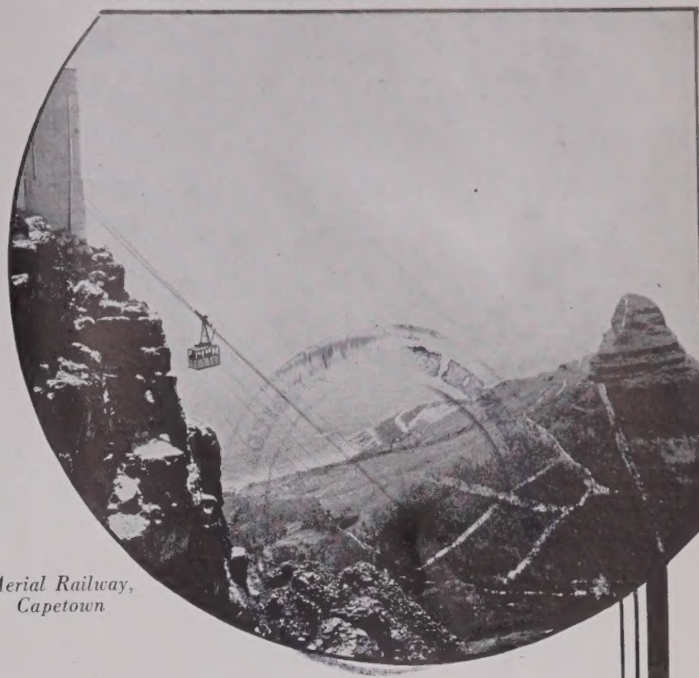
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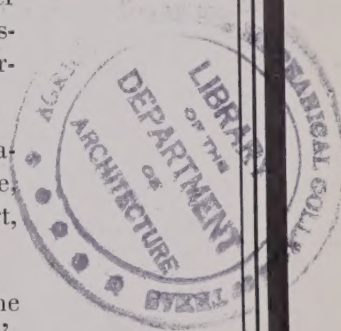
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*Conical Tower,  
Zimbabwe Ruins*

*A theatre in  
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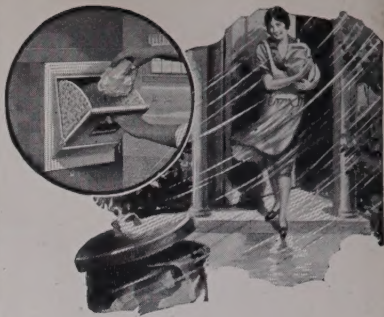
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